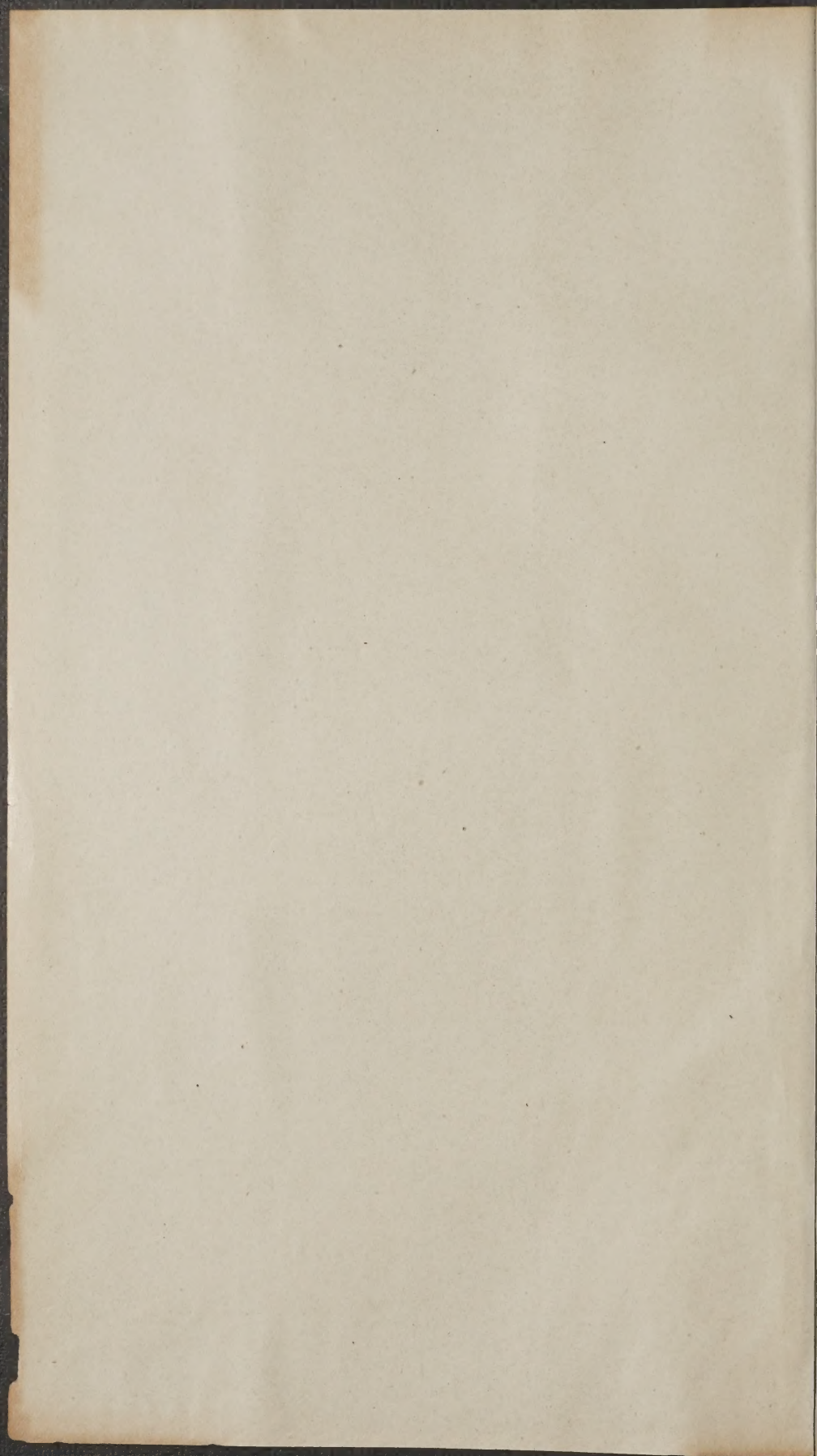




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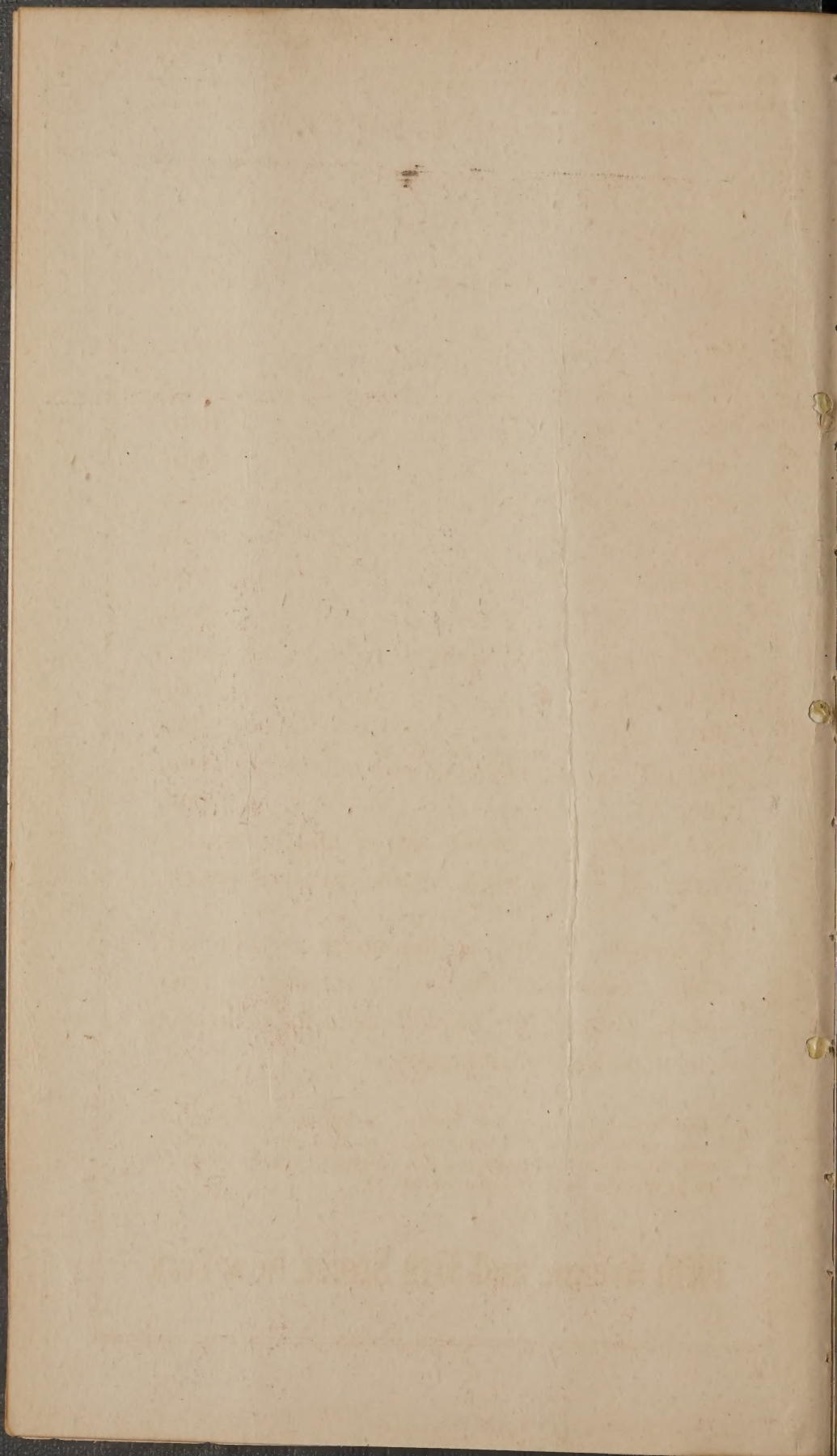
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100

100

100



PERLA LANDERS
As *Cissy Heath*, Madison Square Theater, New York



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SIG. GIOVANNI ZENATELLO
Manhattan Opera Co., New York



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MADAME JEANNE JOMELLI
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Manhattan Opera Co., New York



Photo by Matzene, N.Y.

"UNA"



Photo by Reutlinger, Paris

MLLE. LANTELLINE
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"THE MERRY WIDOW"
Donald Brian and Ethel Jackson in poses from their famous waltz

Photos by White, N.Y.



MISS ETHEL JACKSON
As the Widow in "The Merry Widow"

Photo by White, N.Y.



Photo by Matsene, N.Y.

MISS FRANCES STARR
In "The Rose of the Rancho"



Photo by Reutlinger, Paris

MISS OLGA NETHERSOLE



Photo by Matzene. N.Y.

MISS CHRISTIE McDONALD



Photo by Reutlinger, Paris

MISS CERALDINE FARRAR



Photo by W. and D. Downey, Manchester, Eng.

MRS. PATRICK CAMPBELL
As *Paula* in "The Second Mrs. Tanqueray"



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MLLE. GENÉE

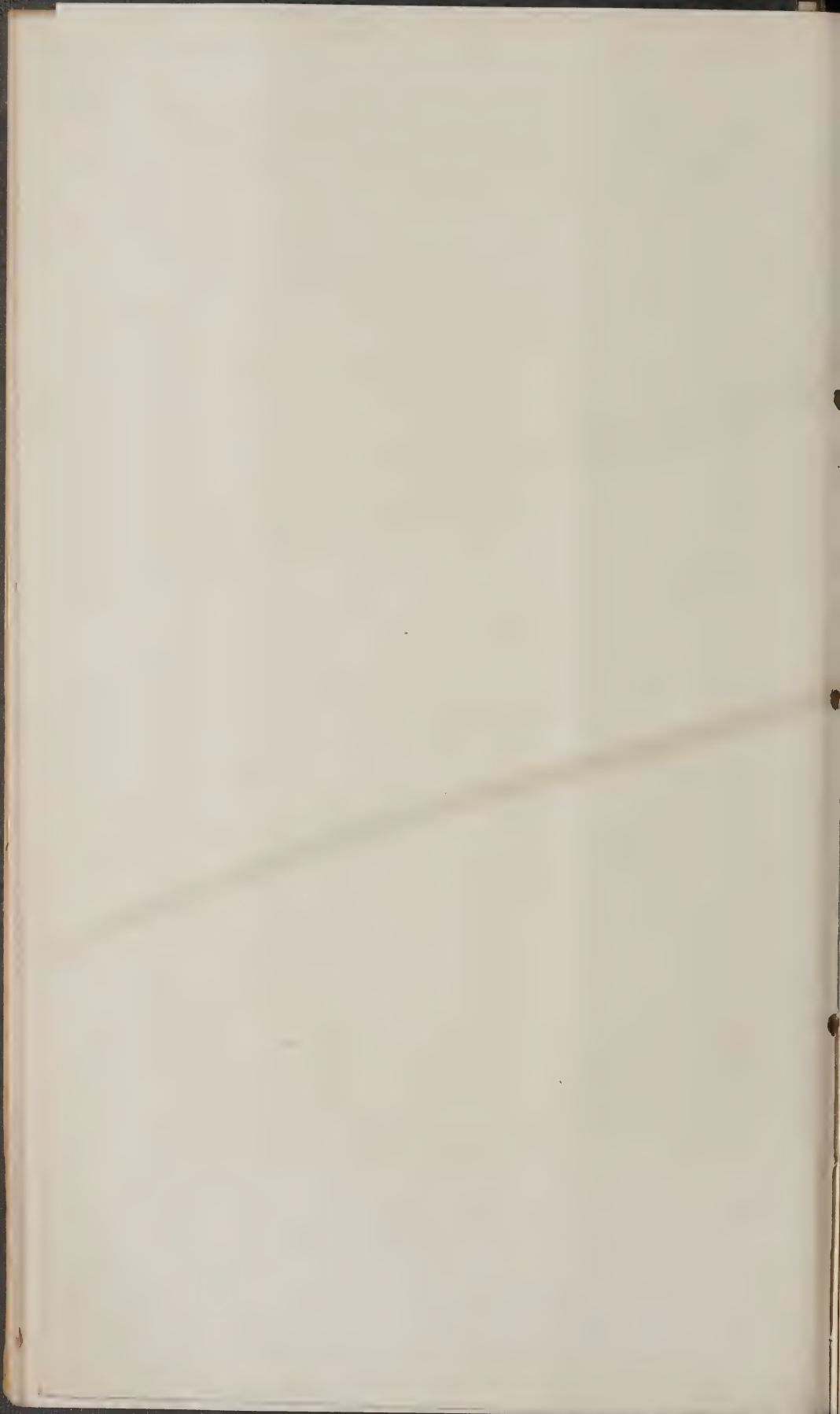




Photo by Marjonier, Los Angeles

MISS FLORENCE BARKER
As the Flower Girl in "Parsifal"

OUR PORTRAITS

PERLA LANDERS, the subject of this month's frontispiece, made her latest appearance in New York in "The Coming of Mrs. Patrick" by Rachel Crothers, author of "The Three of Us." Her home is in San Francisco where she has appeared in many productions. She has also been in the support of Virginia Harned, Amelia Bingham, Andrew Mack, Herbert Kelcey and Effie Shannon and other stars.

GOVANNI ZENATELLO is the new Italian tenor star of the Manhattan Opera Company, making his first appearance there this past fall in Offenbach's "Contes d'Hoffmann." He was first heard of in this country three years ago when he made his debut in Covent Garden opera in London.

MME. JEANNE JOMELLI, formerly a member of the Metropolitan Opera Company, has been with the rival organization since its start two years ago. A pupil of Herman Klein, she has been singing in grand opera for five years, being heard in that time at Covent Garden and other famous opera houses in Europe.

MME. GERVILLE-REACHE, contralto of Mr. Hammerstein's company, sang *Carmen* at the Manhattan Opera House last November without a rehearsal, because of a postponement of the scheduled opera "Gioconda," in which Mme. Nordica was to appear. Mme. Reache had been heard before in New York in "Gioconda" as *La Cieca*.

MLLE. LANTELINE is a member of the company managed by Mme. Rejane at the Theatre Rejane in Paris, which that talented French actress has managed, and where she has herself appeared in recent years since her dissolution of partnership with her husband, one of the best known managers in Paris. Last year "Raffles" was played there to great success.

ETHEL JACKSON, in private life the wife of Fred Zimmerman, a theatrical manager, is the player and singer of the title rôle in "The Merry Widow," at the New Amsterdam, the New York theater where this Viennese opera by Franz Lehar has scored such a tremendous success that it will remain there all this season and probably part of next.

FRANCES STARR, after playing one whole year in "The Rose of the Rancho" in New York, has gone on tour under the

management of David Belasco, author and producer of the piece.

OLGA NETHERSOLE, the English actress, is now in this country playing in a repertoire of her old pieces including "Carmen," "The Second Mrs. Tanqueray," "Sapho," etc.

CHRISTIE McDONALD, who is the wife of one of the late Joseph Jefferson's sons, has just made her re-appearance on the stage in the English musical comedy, "Miss Hook of Holland." Last year she made a great success in "The Belle of Mayfair," also an English piece, in which Edna May was very successful in London.

GERALDINE FARRAR, the young American girl-star of the Metropolitan Opera Company, returned to this country denying a reported engagement to an opera singer named Antonio Scotti, and a reported interview in Berlin, in which she was quoted as depreciating America's capacity for artistic singing, painting, etc. Her operatic re-appearance was in Boito's "Mefistofele."

MRS. PATRICK CAMPBELL, internationally famous for her acting, is starring in this country at present under the direction of Liebler and Company in repertoire. Next spring she may produce "Electra" in New York City.

MLLE. ADELINÉ GÉNÉE, is one of the world's most famous dancers. At the Empire Music Hall in London she has been prominent for a long time making a pronounced hit there last spring in a ballet called "Sir Roger de Coverley." It is now announced that she is to visit America some time this spring or next fall, in a piece by Harry B. Smith, the well known writer of books for comic operas and musical comedies, to serve as a virtual starring medium for Mlle. Genée, under the title of "A Dancer's Tour of the World," this permitting the introduction of all kinds of dances of different nations in a spectacular production under F. Ziegfeld's management.

FLORENCE BARKER is leading woman of the Grand Theater in Los Angeles at the age of eighteen years. She made her first appearance four years ago as an amateur, serving afterward with various stock companies on the Pacific coast.

Photo by Wm. H. Kirk, N. Y.

"CURIOSITY"



SCANDINAVIA

The Land of a Thousand Charms

By CHARLES QUINCY TURNER



SWEDEN

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"Where neighbor welcomes neighbor"

IT is possible to get much music, and good of its kind, out of one string of a violin. Paganini proved it. But, however dulcet, or pathetic, it may be, nobody, if he desires to extol the violin's infinite variety, would be satisfied to confine himself to so limited an exposition of its wondrous capacity, yet that is exactly the parallel to what the exploiters of Scandinavia do: they persistently harp, harp, harp! on only one note of enticement. "The Midnight Sun!" That is their fetish. I am not decrying the oft-times beauty of that phenomenon, but, it is one which is common to all the belt of the

rest of the round world laying between the same degrees of latitude as Tromsøe and the North Cape in Norway, whereas the thousand other charms of Scandinavia, artistic, scenic, historical, are her own, and unique.

Take for instance the glamour of its early mystic origin, and of its mythology, hoary with age and tradition, and marking the Scandinavian among the nations as an original people, without peers. Longfellow fell under the spell of

"The wondrous book
Of legends of the Old Norse tongue
Of the dead Kings of Norway."



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Naerofjord, Gudvangen, Norway



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"Waiting for the ferry. Homeward bound"
Lake Olden and Gryterelds Glacier, Norway



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Photo made at midnight at Tromsø, Norway



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**Old viking ship used as a burial casket
by a Norse sea-chief**

His "Saga of King Olaf" is full of the spirit of the Scandinavian mythology, more wonderful and virile than that of the Greek Olympus, and more puzzling in its origin than that written on the hieroglyphic carved temples of Egypt.

Longfellow entered into its very life. To him Odin and Thor, and Olaf and Thangbrand his priest, and Queen Gunhild were verities. He heard Thor's voice rolling his masterful claims in the thunder, ringing them in the earthquake.

"The light Thou beholdest
Stream through the heavens
In flashes of crimson
Is but my red beard
Blown by the night wind,
Affrighting the nations."

To Longfellow, Thornberg Skafting was a reality, building a newer and larger viking boat than that of Rand the Strong, which lay stranded on the beach.



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Church boat bringing farmer's families to worship. Lake Siljan, Leksand, Sweden



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Bridge at Örebro, one of the oldest towns in Sweden



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Queen Louise Bridge, Copenhagen, Denmark



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Highway over the Hankeli Mountains, Norway

"Round him busily hewed and hammered,
Mallet huge and heavy axe,
Workman laughed, and sang and clambered,
Whirred the wheels that, into rigging
Span the shining flax."

And when it was finished King Olaf took
his Queen to see it.

"Come and see my ship, my darling,
On the morrow said the King,
Finished now from keel to oarling
Never yet was seen in Norway
Such a wondrous thing."

It only required the touch of reality, the
actual relic of one of these Sea Dragons

to complete the picture, and one has been
dug up, of which we give an illustration,
after laying in the bog of Christiania fiord
a thousand years or more.

The characteristic formation of the Scan-
dinavian peninsula lent itself, admirably, to
the development of the most daring navi-
gators that ever sailed the seas, the very
babes were rocked in the cradle of the
deep, and when the nation emerged, on
the break-up of the Roman Empire in the
Sixth Century, they were trained by gener-
ations of life on the ocean wave, in single-
sail, open boats, to become the scourge of
so much of the world as they could reach
by water.



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Herd of reindeer at Berakeep, Norway. Mount Owen in distance



From stereograph, copyright, 1905, by Underwood & Underwood, N.Y.
The City of Jönköping and Lake Vettern, Sweden



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Hardanger Glacier entering Lake Rembesdalsvand, Norway

The very aspect of their surroundings made them fierce and daring, their ancestral examples compelled it. The turbulent North Sea was their playground, and the hundreds of dark, winding fiords, narrow, lonesome and deep watered, often penetrating sinuous and rock bound a hundred miles inland, were their secure and impenetrable lurking places.

The safe solemnity of their refuges, however, carried with it the fatal curse of a barren land, and a nation which lived and died upon its waters, must need look, with hungry eyes across the sea, to the fat pastures and wealth-burdened granaries of more favored, fertile lands, and so they swept, like the avenging and victorious free booters they were, under Rollo-Granger over fair Normandy and Belgium, and under other daring leaders, over Great Britain, and Spain, even as far as the olive groves and vineyards of Italy, eastward, and yet, having unsatisfied longings, based it may be on hints of other wandering sea

folk, they dared the Atlantic, and via Iceland and Greenland, sailed as far west as the coast of America.

Times have changed with the centuries, and Norway, Sweden and Denmark are well ordered governments, with keen commercial instincts and great cities of incomparable beauty, such as their respective water-girt capitals, Copenhagen, Stockholm and Christiana. Yet outside the coast line, and especially in the cradle of the old race, the North Sea front, their aspect is less altered than any other portion of the globe which has come under the domination of modern science and methods. Railroads are few or entirely absent, and locomotion is mainly by sea, even the church members are picked up in singles, couples or families and rowed to church, and its "Hobson's choice." The grand scenery is still in pristine beauty, the cloud-capped hills, the glacier-scored mountains, the glowing sky-scapes, are as they were in the beginning, in a land where the gorgeous sunset blends into the sunrise,



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 Floating bridge at Leksand, Sweden



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 Farmer driving home from church near Rattvik, Sweden

and then lives twice, once on cloudland and yet again, in splendor bright in the mirrored waters of the cliff-framed fiord, first on one side and then on the other, as the fiord twists and winds about the mountain's base, whose precipitous side seem to threaten destruction, so narrow, often, is the margin twixt the boat's side and the adjacent rocks.

On the right and left pour perennial waterfalls from the everlasting snows of the

are the kindly farmers and their wives. Proud, too, they are, as they have good reason to be, of their solid carved linen

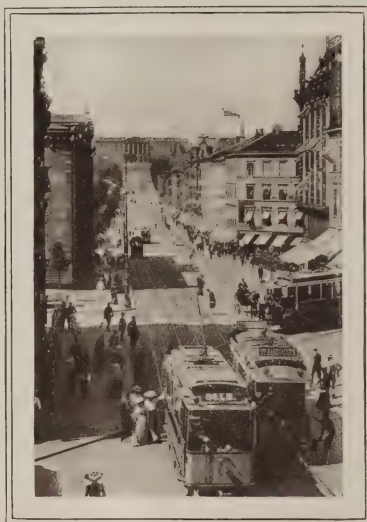


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Swedish girls

distant uplands where the reindeer feed in herds, on the moss on which he lives through the severest winter; and the cattle and the goats are pastured high up in the hills where the summer dairies are, where the grasses spring up almost before the snow cap melts, and where they remain until they are ferried back in the fall, with their harvest of cheeses. In the winter they are quartered in the farmsteads which are snuggled on the terraces of the hillsides, protected from the wintry winds which will come almost before the home-grown hay is stored, and the fruits of the orchards and the sheltered fields have been garnered.

Very cozy and well stocked are these hillside country farm homes, where neighbor welcomes neighbor, and very hospitable



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Karl Johan Street and Royal Palace, Christiania, Norway

presses, and tables, and walls covered with the handicraft of the workers in metals, whose pans and plates and dishes and drink-



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Spring Festival, city park, Jönköping, Sweden

ing cups adorn the walls and tempt even their guests to sail pretty close to the commandment which forbiddeth coveting one's neighbor's goods.



From stereograph, copyright, 1905, by Underwood & Underwood, N.Y.
A Norwegian farm on Loen Lake



From stereograph, copyright, 1905, by Underwood & Underwood, N.Y.
The Naerofjord, near Gudvangen, Norway



From stereograph, copyright, by Underwood & Underwood, N.Y.
Zigzags of the famous Grjotlid mountain road near Marok, Norway

In fact, cheerless and chill as the snow-clad hills appear, with glittering glaciers gliding slowly down from their apices to the sea, and snow drifts which, in high altitude, must be tunneled in the spring to make a roadway, the winters are not uncomfortable in the valleys, whilst on the sea level on the western coast, even in the most northerly fiords, there is almost a climatic miracle; for instance, whilst the harbor of Vladivostok in Eastern Asia, on the fortieth parallel of latitude, is frost-bound for months in adamant sea ice, and Labrador on the Atlantic Coast, and Hudson's Bay, which is

nearly all below the 60°, is solidly frozen, in the fiords of Tromsøe and others in the extreme north 2,500 miles higher up in the Arctic, under the parallel of 76°, is open water, and open boat

fishing, all through the winter. The secret is that the Gulf Stream, coming out of the Gulf of Mexico, crossing the Atlantic, and lapping the coast of Iceland, swirls round the top of Scotland and impinges on the Arctic Scandinavian Coast and whence the result of a Devonian mildness on the water's edge, high beyond the arctic circle, and spring flowers, whilst yet the snow aloft is bound in winter's bonds.



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Snow tunnel, Dyreskard Pass, Norway



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Wonder if that squirrel
On the pine-tree limb,
Thinks I'll throw my snow-ball
Up there and hit him.

Guess he knows girls never
Hit things when they try.
Don't believe he'd stay long
If a boy came by.

PEOPLE OF NOTE



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REV. DR. EDWARD EVERETT HALE (EIGHTY-FIVE YEARS OLD) AND HIS DAUGHTER
AT HIS HOME, ROXBURY, MASS.

EDWARD EVERETT HALE, author, and minister of the Unitarian Church, and one of the most remarkable chaplains the United States Senate has ever had, who is

now in his eighty-fifth year, was born April 3, 1822, at Boston, the son of Nathan and Sarah Preston Hale. He studied at the Boston Latin School and afterward at

Harvard, being graduated from the latter institution in 1839, subsequently receiving honorary degrees from Dartmouth and Williams. For two years he was an usher



PRINCE YI OF KOREA

at the Boston Latin School, meanwhile studying theology and becoming a licensed preacher. He became a minister of the Church of the Unity at Worcester, Mass., in 1840, holding the position for ten years. He was married October 13, 1852, at Hartford, Conn., to Emily Baldwin Perkins. His present home is in Boston, Mass. He has been a prominent promotor of Chautauqua circles and Lend-a-Hand clubs. Edward Hale's fame as an author has been international, "The Man Without a Country" being one of his most notable contributions to literature. He has also been editorially connected with many prominent publications in this country.

PRINCE YI-OUI-TJYING, who has been an internationally conspicuous figure in Asiatic politics during the past year because of Japan's interposition in the affairs of Korea, was at one time under sentence of death by the Government of the Mikado for trying to take part in The Hague Peace Conference. He subsequently came to the United States, where he had previously been educated at a university, spending some time in this country in 1907. Then he returned to Europe, where he has since been, because his return to Korea would mean the infliction of the death penalty on him, though this may soon end.

CARL RIEDELSBERGER, violinist and lecturer, was born in Koenigsberg, East Prussia, Germany. He was educated by a Masonic lodge of the same city, being a pupil of Max Brode, conductor of the Symphony Orchestra of that city. He was graduated from the gymnasium at the age of sixteen, subsequently becoming a pupil of Emile Sauret at the age of eighteen. Pursuing his studies still further he was graduated from the Stern Conservatory in Berlin. The future virtuoso was successively first violinist of the Berlin Theater Orchestra, the Philharmonic and the Theodore Thomas Orchestra. Since that time he has been a conspicuous figure on the concert stage as an originator of violin lecture recitals, director of various violin and ensemble departments in different musical colleges, and for his success in winning many medals for skill in his chosen profession.

REAR-ADMIRAL ROBLEY D. EVANS, picked to lead the fleet of American battleships around to the Pacific, was born in Floyd County, Va., August 15, 1846, the son of Dr. Samuel Andrew Jackson Evans. He is one of the most famous men in the American Navy to-day. During his fighting life he has enjoyed the unique distinction of being adored by his men and in favor at Washington. The public knows "Fighting Bob" as an ideal officer. He began his real fighting career in the Civil War, when he was still in his teens and completed his record of actual hostilities by the great work he did with the *Iowa* at Santiago when Schley was putting the virtual end to the Spanish War. Evans



KARL RIEDELSBERGER

had to fight his way into the Navy because his father died when he was only ten years old and he had no one to aid him in his ambitions. He went to the Naval



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REAR-ADMIRAL ROBLEY D. EVANS ("FIGHTING BOB") AND HIS GRANDSON,
("BOB EVANS") ROBLEY EVANS SEWELL

Academy in 1860, and though his brother fought for the Confederacy when the Civil War broke out a year later, the future admiral remained loyal to the Union. In 1891 came a measure of fame through his conduct in Valparaiso Harbor, Chili, where he was in charge of the little gunboat *Yorktown*, rescuing the refugees from the American legation and threatening to bombard the city when the natives menaced him with reprisal.

KING OSCAR OF SWEDEN, who died December ninth, his son, grandson and great grandson, were alike in the respect of personality. The late King himself was a man of many accomplishments. All his sons are also able men. He was the tallest ruler and one of the tallest men in the world. Having reached the age of seventy-eight and though his health was so poor that he relinquished the reins of government to the Crown Prince, last

complished organist and a poet of no mean order. In private life his fad was collecting pottery. His ancestry does not run as far back as most of the occupants of European thrones, being a descendant of one of Napoleon's marshals, Bernadotte who was appointed to the Swedish throne by Bonaparte. Prince Gustavus Adolphus, probable occupant of the throne of Sweden as great grandson of the late King, will be two years old this coming April. King Oscar was an admirable sailor, as are his sons and grandsons, and spent a large part of each year on the royal yacht *Drott*.



Four Generations
THE LATE KING OF SWEDEN, THE NEW KING, CROWN PRINCE, AND GRAND-SON OF THE NEW KING

KING HAAKON, QUEEN MAUD AND THE CROWN PRINCE OLAF are deservedly popular with the people

whom they rule over despite the comparative short time that Norway has had its own ruler. Both the King and Queen are pronounced believers in outdoor life, practi-



QUEEN MAUD OF NORWAY ON SKIS



KING OF NORWAY AND LITTLE OLAF ON SKIS

fall he again took upon himself the cares of state in ruling Sweden. It was his grandson, Prince Wilhelm, who recently visited New York. King Oscar was an ac-

cally every day during the winter season taking long tramps in the deep snows of their new possessions. The King is also an excellent shot with the rifle. Most of



DAVID STARR JORDAN

Photo by Frank Davey, Cal.

their entertaining is done at Oscar's Halle, the royal suburban residence within an hour's ride of Christiania, where frozen fields afford good skating, dense forests splendid hunting, and fine wide roads royal sleighing.

DAVID STARR JORDAN, president of the Leland-Stanford University since 1891, was born at Gainesville, N. Y., January 19, 1851. He was graduated from Cornell in 1872, having received many honorary degrees since that time from many other universities and colleges. He was married in 1875 to Susan Bowen, who died in 1885. His second marriage was to Jessie L. Knight in 1887. He was professor in various collegiate institutions from 1872 to

1879, and assistant to the United States Fish Commission in the years 1877 to 1891. In 1879-1885 he was professor of zoology at Indiana University, the six succeeding years being president of the institution. He is an authority on fish lore and has written many widely read papers on this subject. Among these were the "Guide to the Study of Fishes" and "American Food and Game Fishes," the latter written in collaboration with Barton W. Evermann and considered one of the most authoritative works on this subject ever published. As head of Leland Stanford University, one of the two best known educational institutions on the Pacific Coast, Mr. Jordan has been a most interesting figure, particularly in his control of athletics.

NOTABLE PLAYS

By PAUL THOMPSON

EVEN thus early in the dramatic season of 1907-8 certain marked characteristics have appeared which are bound to play an all important part in any summary of the year that may be made at its conclusion. There has not in recent years been as large a proportion of decisive failures as have been chronicled in August, September and October, the first three months of



Lew Fields and Connie Ediss
In "The Girl Behind the Counter"

a season that has hardly gotten started. These failures, moreover, have not been the work of unknown, inexperienced and consequently unreliable playwrights, but have been the mental expression of tried, and supposedly true, dramatists who are looked up to as pillars of the American dramatic structure. For example, Augustus Thomas's "The Ranger," starring Dustin Farnum of "Virginian" memory, anticipated as one of the treats of the year because it marked a return to the virile, intensely masculine type of play of the "Arizona" kind which gave Thomas his first and greatest measure of fame, lasted only three weeks in New York. It was a piece of unusual scenic beauty and faithfulness to detail, but lacked any cumulative quality of interest. Failures by lesser dramatic lights followed this fall of Mr. Thomas and then early in Oc-

tober came "The Step Sister," by Charles Klein, author of "The Music Master" and "The Lion and the Mouse," two of the most remarkably successful plays of the past fifty years of the American stage. Neither of these was a remarkable play, one succeeding because of the influence of Belasco, the collaborator, and Warfield's inspired acting; the other because it dealt with a theme of paramount interest at the moment and not because of any intrinsic merit as a play. "The Daughters of Men" by the same author followed and failed. But returning to "The Step Sister," which was given one of the best rounded casts seen on Broadway, like the Thomas play, to which, incidentally, it was infinitely inferior, it lasted only three weeks, three weeks longer than it was entitled to. It was a puerile play that the veriest tyro in playwrighting would have hesitated to claim as his. It had no character development worth mentioning and a melodramatic story that lacked plausibility; in short was lacking in practically every quality necessary to a strong, successful play. The result was that Mr. Klein's latest contribution met the fate it deserved. Edward Peple, author of charming "Prince Chap" played so long by Cyril Scott, was another writer who failed to equal anticipations with his New York-Western play, "The Silver Girl," though not falling as far or as hard as Klein did. The trouble with Peple was that he offered a rehash of countless plays that have gone before and brought neither novelty nor freshness to his theme. One thrill in four acts is too small a proportion, and though well staged and for the most part well cast, especially as concerned sterling George Fawcett in the leading rôle, the play proved to be what is almost as disastrous from a box-office viewpoint as a downright failure, a mediocre success. Henry Arthur Jones's dramatized revival meeting, "The Evangelist," was another of the offerings of the theater's elect to detract from a reputation based on previous writings.

Turning to happier things means registering the deserved success scored by Lew Fields in "The Girl Behind the Counter." Boasting an English origin, this musical comedy was subjected to an Americanizing process by Edgar Smith, so long familiar to playgoers for his work at Weber and

Fields' little music hall, prior to the dissolution of partnership by these two managers of the English language and since then for Joe Weber alone. It was tried out on the road early in the season, changed and whipped into shape, given an excellent company of comedians and then brought into the Herald Square theater to score a most emphatic success. It is filled with funny lines and situations, good music, pretty girls and an attractive setting and wins out on merit. It marks the most successful offering Fields has had since the old music hall days.

Of the all-too-few plays of a more serious nature which have made a success "The Thief" should be mentioned first. At present writing it bids fair to last out the season at the Lyceum Theater. Under the title of "Le Voleur" it enjoyed a very successful run at the Gymnase in Paris, being from the pen of a rising young French dramatist named Henri Bernstein. The English adaptation was made by Haddon Chambers, and without knowing the original it is safe to say that it is very poorly done, looked at from the viewpoint of the quality of English into which it has been translated. This truly powerful play is still further marred by being miscast, Kyrle Bellew in one of the chief rôles being entirely inadequate, or rather his swashbuckling-drama methods being entirely misplaced in a modern society drawing-room play such as this is. To add to this unfortunate condition of affairs Miss Margaret Illington in the leading woman's part has attempted, or been induced to attempt, something that is beyond her. The part she plays should have been intrusted to only a woman of unques-

"The Merry Widow," the Viennese comic opera by Franz Lehar, which has captured all Europe, has come, been seen, and conquered amusement-loving New York. It is destined to stay in New York at the New Amsterdam Theater for this entire season and part of next. It is melodious



Kyrle Bellew and Margaret Illington
in "The Thief"

and funny, being presented by an admirable company in which so-called stars are conspicuous by their absence. So great has its success been that a second company is now making its dreamy Strauss-like waltz strains known to Chicago. Ethel Jackson in the title rôle and Donald Brian as the



The Scene at Maxim's in "The Merry Widow"

tioned histrionic greatness. The result is that you continually feel, if you are at all analytical, that the play's possibilities are not being realized and your appreciation is consequently lessened. Succeeding, even with these undoubted handicaps, "The Thief" proves how great a play it really is. It has for its theme the story of how a woman who steals to enable her to buy pretty clothes that she may continue beautiful in her husband's sight and hold him.

prince, pictured elsewhere in this issue in the famous waltz song, are the principal players.

David Warfield in Belasco's "A Grand Army Man," the English comic opera "Tom Jones," John Mason in Augustus Thomas's "The Witching Hour," "The Gay White Way," "The Top o' the World," "The Talk of New York," and Joseph Weber's "Hip, Hip, Hooray" are among the notable productions to be handled in subsequent issues.



JOS. R. IGLICK

"CLEAR THE TRACK"

PAINTING AND SCULPTURE

THE NEW YORK WATER COLOR CLUB

A Few of the Paintings Shown during November in New York City at its 18th Annual Exhibition



- | | |
|---|---|
| 1. E. IRVING COUSE
"The Trout Stream" | 3. EDWARD H. POTTHAST
"A Village Street—Moonlight" |
| 2. F. LUIS MORA
"Vacation Time" (Winner of Beal Prize) | 4. FRANK R. GREEN
"The Scenic Railway" |
| 5. HIRAM C. MERRILL
"Market Day at Auray" (Brittany) | 6. W. G. SCHNEIDER
"Allene" |



NEW YORK WATER COLOR CLUB

WM. J. WHITEMORE

"NYMPH OF DIANA"

PHOTO—CRAFT

THE FOURTH AMERICAN PHOTOGRAPHIC SALON

By PHIL M. RILEY



SALON, 1907

"A TOKIO WATERWAY"

WM. H. PHILLIPS

THE most important event in photographic circles to-day is the annual salon of the American Federation of Photographic Societies. Three years ago this organization held its initial exhibition, which included work by a large portion of



SALON, 1907

"VIGA CANAL," MEXICO

HENRY RAVELL

the great pictorialists of the world. The undertaking was one of titanic proportion, but so successful that, in spite of antagonism on the part of certain factions both in Europe and America, as well as the violent opposition of the British photographic press, the Federation has grown year by year in membership and prestige until it is now the largest and most thoroughly representative body of American pictorial photographers.

The present membership consists of several well organized camera clubs throughout the country, comprising in all several thousand members, and including a very large number of our foremost pictorialists. More than this, the clubs are so scattered that the work submitted for exhibition is varied and representative of all parts of the country, so that the American section of the salon cannot in any sense be considered local, but is rather national in its scope and exemplifies American pictorial photography as it is to-day, while the foreign contributions show us what is being done abroad along similar lines and how we stand with our English and continental brothers.

The objects of the Federation as determined upon at its inception are: the advancement of pictorial photography, encouragement of pictorial workers and the development of new talent; to hold an annual, national salon of the highest class to be exhibited in the important American art

centers; for interchange of club privileges and for mutual aid and support; to establish a system of photographic record, aid in securing desirable legislation, furnish juries for exhibitions and competitions, act as representatives of foreign photographic bodies, when so requested, and to advance all photographic interests of national and international scope.

All of these laudable aims have had the conscientious attention of the officers past and present as well as the various clubs, and that they have borne fruit is evidenced by the success of the Fourth Salon, which opened at Pittsburg November first, previous to its tour of the principal cities of the country. It is generally conceded that there is an advance in artistic quality this year, and that the work is so varied in its scope that it covers practically the whole range of pictorial photography. This circumstance is due to the undoubted integrity and authority of both the preliminary and final juries and the unremitting efforts of the officers, R. L. Sleeth, Jr., William T. Knox, Charles E. Fairman, Waldo E. Strayer, William H. Phillips and Louis Fleckenstein, to whom much credit should be given.

An examination of the catalogue shows that there are thirty-six prints less this year than last, two hundred and thirty-nine pictures having been accepted from ninety-four contributors, or an average of about two and one-half to each person. It is also



SALON, 1907

"EVENING AFTER A RAINY DAY"

GUSTAV EISEN

interesting to note that, although seventy workers in the United States contribute about seventy-four per cent of the salon, two foreign participants have the largest personal collections accepted. Rüdolf Dührkoop of Hamburg, Germany, heads the list with thirteen to his credit, while Giuseppe Castruccio of Genoa, Italy, is a close second with ten. The largest number of prints accepted from Americans was eight, and this honor went to John Chislett, William H. Phillips and R. L. Sleeth, Jr.

Every print admitted to this exhibition has passed the critical ordeal of three separate juries of selection: first, the maker

himself; second, the preliminary jury of skilled photographers, well known for their technical ability and artistic perception; and third, the final jury composed of eminent American painters. In each composition one can find some fine quality, either of conception, characterization or execution, worthy of thoughtful study. Hence these pictures may be regarded as acknowledged examples of good artistic expression and sound photographic technique, and will receive the hearty commendation of all who perceive their significance in the art life of the nation.

It must be borne in mind that photogra-



SALON, 1907

HENRY BERGER, JR.

"LOST"



SALON, 1907

MRS. E. W. WILLARD

"FISHERMEN AT KATWYK"

phy is rapidly becoming the medium of art expression of the people and is creating a pictorial democracy which is bringing the love of the beautiful closer to the daily

lives of us all. The salon stands as an honest, strong and democratic exemplification of this fact, representing, as it does, the sincere effort of practical workers to



SALON, 1907

"TWILIGHT ON CHICAGO RIVER"

D. H. BROOKINS

rise above the mercenary desire for material reward. It impresses art-lovers and even the lay mind, with the fact that photography is, in all fairness, entitled to be considered as one of the original arts, since it may express the feeling as well as the technique of the artist. That the camera, plate and lens are mere tools under perfect control in the hands of a master-photographer is an undoubted fact, and it is, therefore, possible for a person of artistic temperament to produce, by photography, a subjective impression of nature.

But to adduce some concrete examples, the reader is invited to examine the reproductions of eight carefully selected and representative specimens of native work accompanying this article. These, it is believed, show an agreeable variety of landscape and figure motives, besides being—as is characteristic of the entire salon—illustrative rather than decorative. Each tells its own story without letter-press assistance, while the collection as a whole gives a fair idea of the present tendencies of American pictorial photography.



SALON, 1907

G. C. ELMBERGER

"MORNING SOLITUDE"



SALON, 1907

DWIGHT A. DAVIS

"ATTIC TREASURES"

William H. Phillips, a lover of travel, possesses the rare ability of seizing typical scenes abroad and infusing into them those art-qualities which denote a master hand.

"A Tokio Waterway" shows him at his best.

In "Viga Canal, Mexico," Henry Ravell presents an excellent landscape motive in

OUR PRIZES

REGULAR CLASS COMPETITION



FIRST PRIZE

SHIRLEY VANCE MARTIN, CAL.

"FAIRY SUNLIGHT"



THIRD PRIZE

"TOMATO PICKERS"

EUGENE V. BREWSTER, N.Y.



THIRD PRIZE

"THE CHARLES AT AUBURNDALE"

PHIL. M. RILEY, MASS.

impressionistic style, of which he is an acknowledged master.

"Evening After a Rainy Day," by Gustav Eisen, possesses a freshness and an originality of conception which are emi-

nently commendable. The pose and placement of the two figures and the satisfactory manner in which the picture-space is filled is altogether pleasing, while the handling of the lights and darks is masterful.



THIRD PRIZE

"THE CLOISTER GARDEN"

WM. S. RICE, CAL.

"Lost," by Henry Berger, Jr., a distinctly original subject, has a touch of pathos about it which quickly arouses one's sympathies. The feeling of utter loneliness and solitude has been admirably conveyed.

The genius of Mrs. Eleanor W. Willard was never displayed to better advantage than in "Fishermen at Katwyk," one of the finest marines this year. Mrs. Willard always excels in genre work, and this subject shows her greatest achievement.

In his vigorous Western style D. H. Brookins presents "Twilight on Chicago

River." Such pictures as this make us realize that there is after all a poetic side of our prosaic surroundings in this workaday world.

"Morning Solitude" by G. C. Elmberger, a tone picture of unusual merit, also ranks among the best things this year. It is notable chiefly for its poetic feeling, and perhaps the most striking thing about it is the dramatic contrast between the old dead tree in the foreground and the multitude of flowers in full bloom below.

Clever in conception, broad in treatment



THIRD PRIZE

"THE OLD HOMESTEAD"

R. I. DILS, PA.



THIRD PRIZE

"HARVEST TIME"

D. H. BROOKINS, ILL.

and executed in the masterly manner which characterizes all his work is "Attic Treasures" by Dwight A. Davis. It is unques-

tionably one of the finest genre subjects this year, filled as it is with poetic suggestion and subtle imagery.



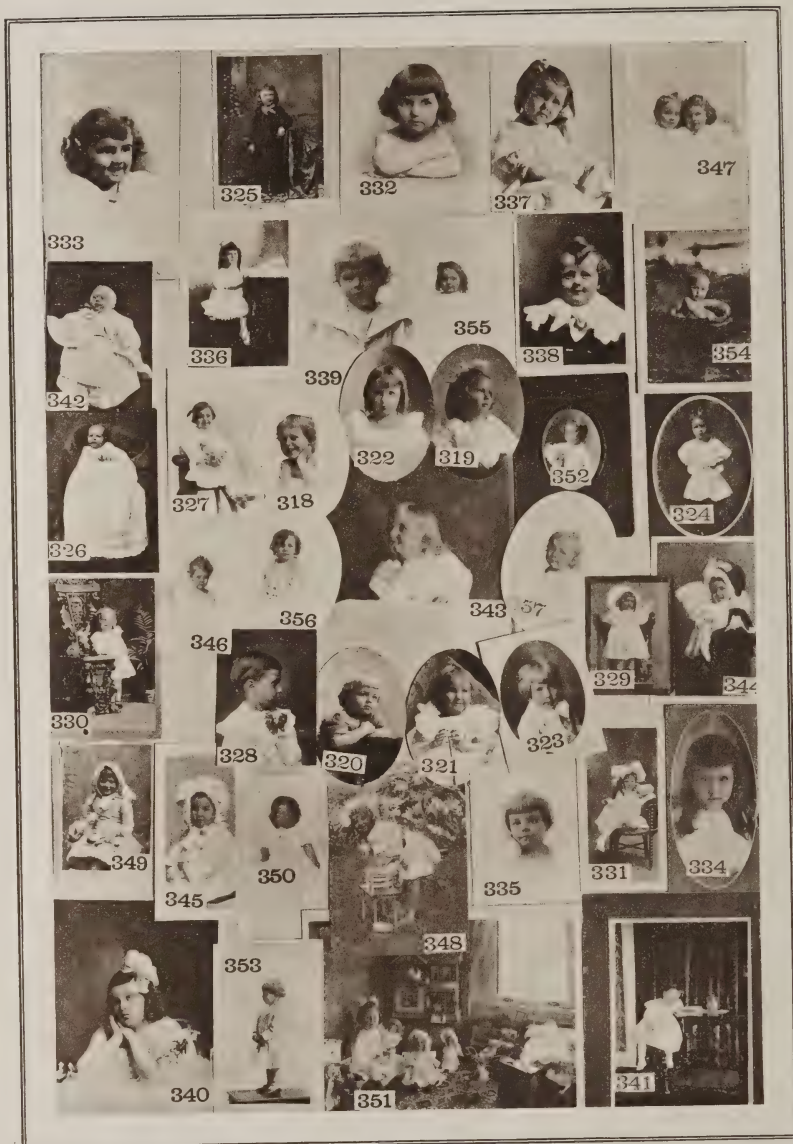
SECOND PRIZE

"MYSTERY"

PAUL FOURNIER, PA.

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- | | |
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| 2. Chas. W. Tracy, N.J. | 9. Henry G. Phister, N.Y. |
| 3. T. L. Mead, D.C. | 10. Wm. Wheelock, R.I. |
| 4. Ernest P. Seabrook, Va. | 11. A. B. Hargett, Md. |
| 5. Dr. Bean, Mich. | 12. F. E. Bronson, N.Y. |
| 6. J. H. Field, Wis. | 13. A. H. Bailey, Ga. |
| 7. R. E. Weeks, Ill. | 14. W. D. Mitten, N.Y. |

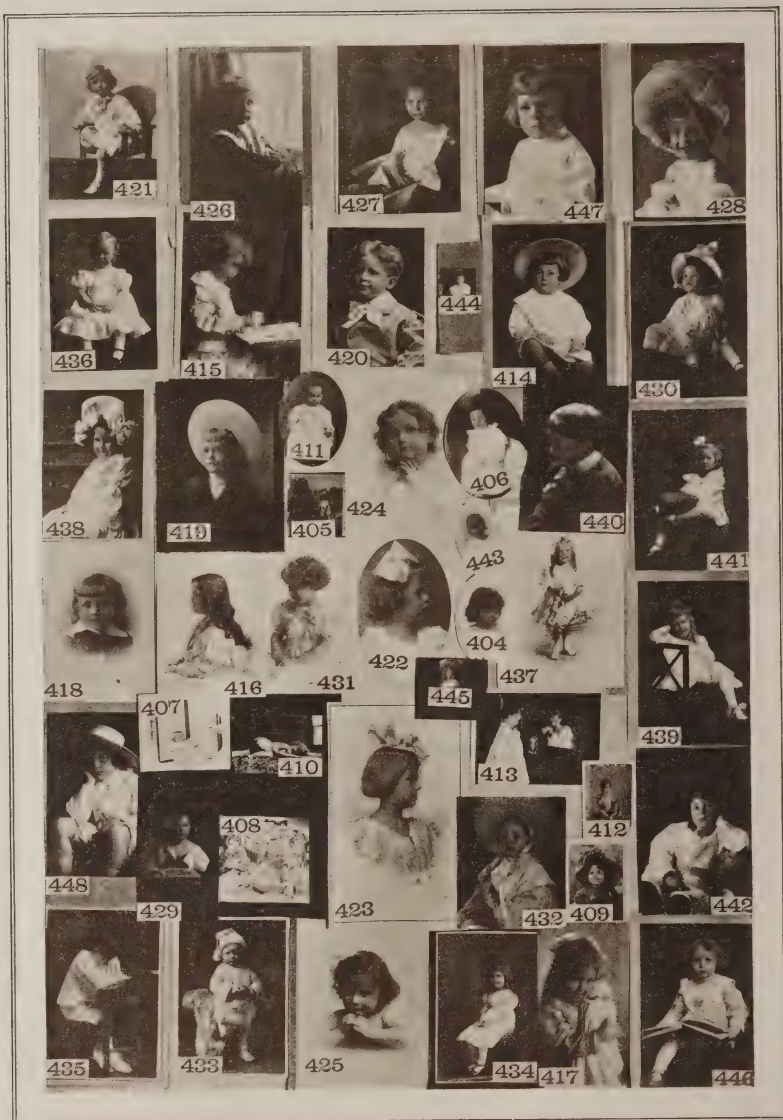


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 443 Dee Stewart, Photo by Jackson, Wash.
 444 Bertha L. Smeeton, Canada.
 445 "Marguerite", Photo by Winter, Ohio.
 446 Photo by D'Rosser, Penn.
 447 Jack Patterson, Photo by Price, Penn.
 448 Photo by D'Rosser, Penn.



MADISON SQUARE AT NIGHT



"SUMMER"

MCARTHUR FISHER, CAN.

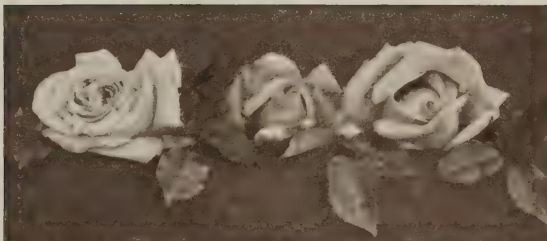


Photo by Geo. G. McLean, Cal.

THE KATHERINE MERMET ROSE



ALGERIA



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Volume XV

JANUARY, 1908

Number 58

ENTERED AT NEW YORK POST OFFICE AS SECOND-CLASS MAIL MATTER

The New Year is here and we take pleasure in announcing that our predictions have been more than realized.

Our Christmas number did wonders, not only selling better than any we have ever published, but, judging from the many letters we have had from subscribers and friends, it is easily considered to be the best edition of THE BURR MCINTOSH MONTHLY ever put before the public. That is saying a great deal, but we must admit that we agree with our admiring friends, however modest we may be.

We print below two short letters from France which show how much THE BURR MCINTOSH MONTHLY is appreciated in that artistic country. One is from Reutlinger, the world famous photographer, and the other from the writer Madame Kozmutza, and refers to M. Rodin the celebrated sculptor.

PARIS, November 15, 1907.

THE BURR PUBLISHING Co., New York.

GENTLEMEN:—I have just received your November number and find among others, the photo on red paper of the girl by the fire-place. It is a truly remarkable presentation of my photograph, and I send you my best compliments for the splendid result.

I present to you, dear sirs, the assurance of my distinguished consideration.

REUTLINGER.

P.S.—Please write me down for a year's subscription and charge same to my account.

PARIS, November 9, 1907.

THE BURR MCINTOSH MONTHLY, New York.

DEAR SIR:—M. Rodin and myself have received the very beautiful copies of your August

number and we thank you infinitely. M. Rodin is very much pleased with the magnificent reproductions. Your magazine is much talked of in Paris.

Please accept my respectful homage.

MADAME OTILLIE DE KOZMUTZA.

We have, of course, scores of other letters equally interesting, but our limited space precludes the possibility of publishing them.

We hope you are pleased with this January number, for it contains more than a usual amount of really good features.

The February number will be fully up to it in every way and will contain, besides the splendid material in the regular departments, a quaint little illustrated article on the "Valentines of our Grandfathers' Days" by that versatile and sympathetic writer, Charles Quincy Turner; and there will be a brief article on the Steppes of Asiatic Russia by Fritz Morris, illustrated with a number of recently imported photographs.

It is our intention also to add an entirely new department to our magazine, one devoted exclusively to Music and Musicians, in which important, present and future events in the musical world will be announced and discussed by a competent critic. We have had many demands for such a department, so we feel very sure that we can make it one of great interest and of lasting value to our publication.

We hope that you will be pleased with our plans and that your New Year will be one of contentment and happiness.

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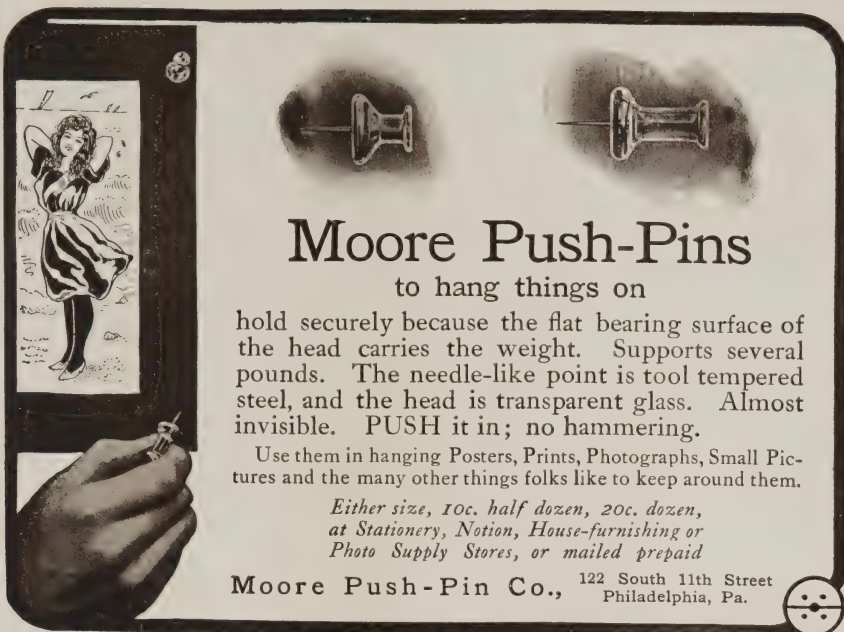
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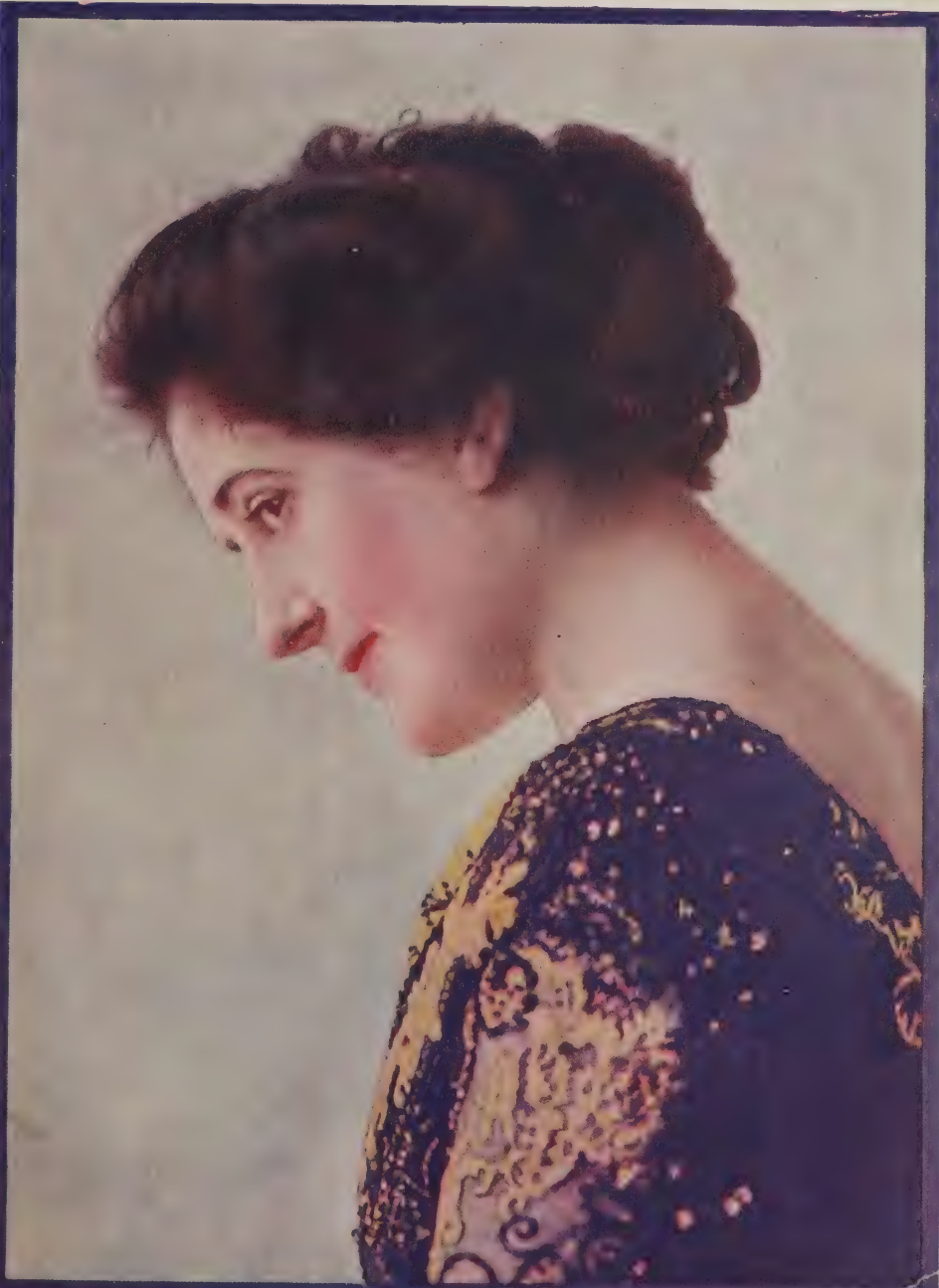
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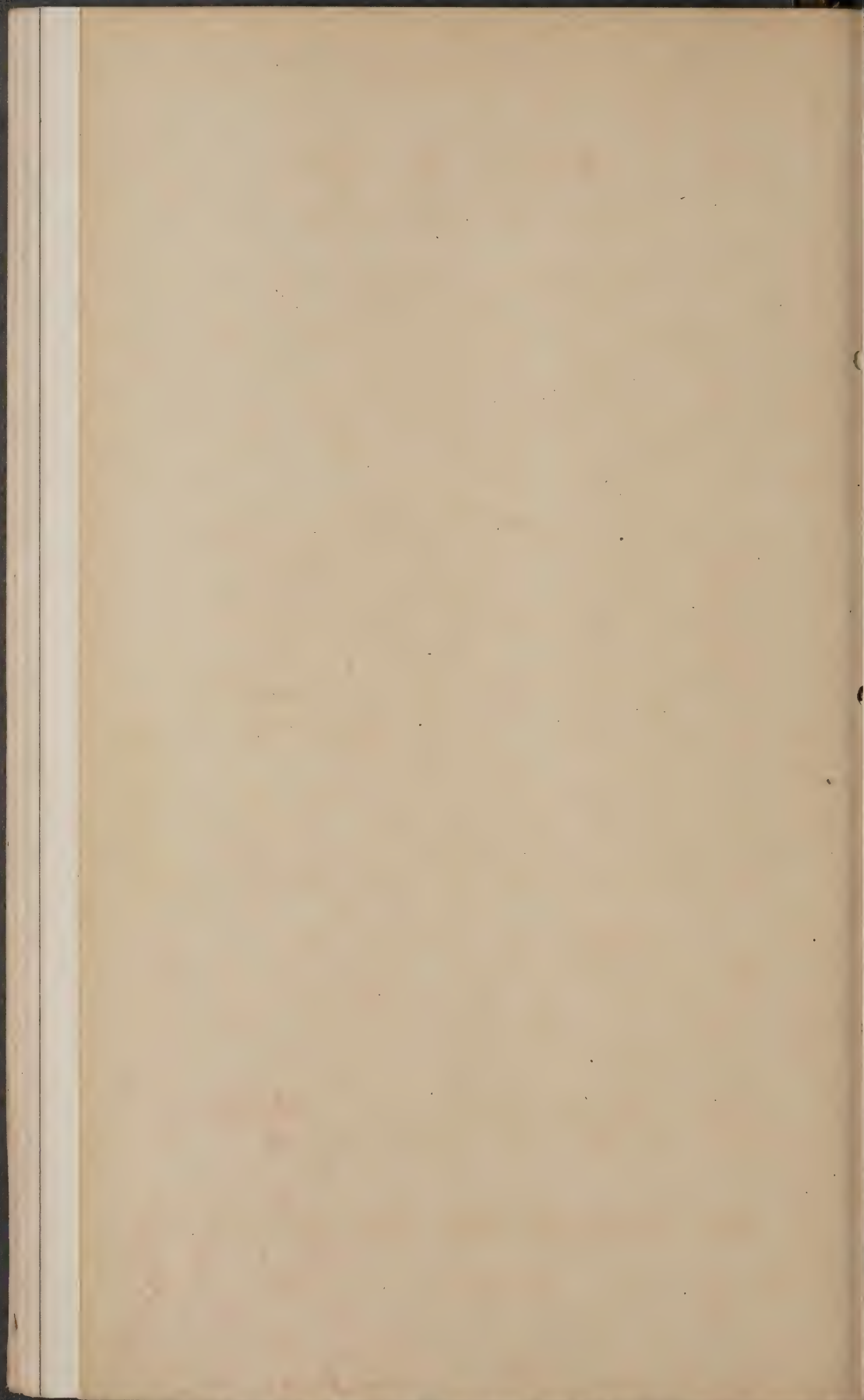
No 59

FEBRUARY, 1908

Yearly Subscription, \$3.00

THE BURR MCINTOSH MONTHLY





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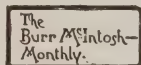
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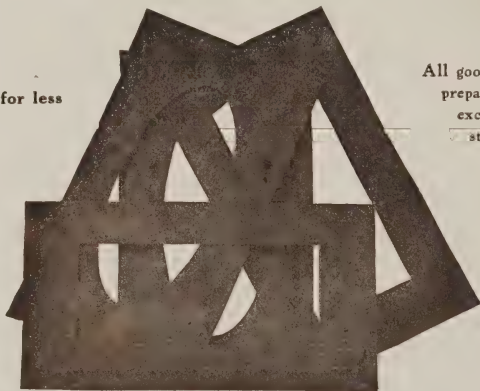
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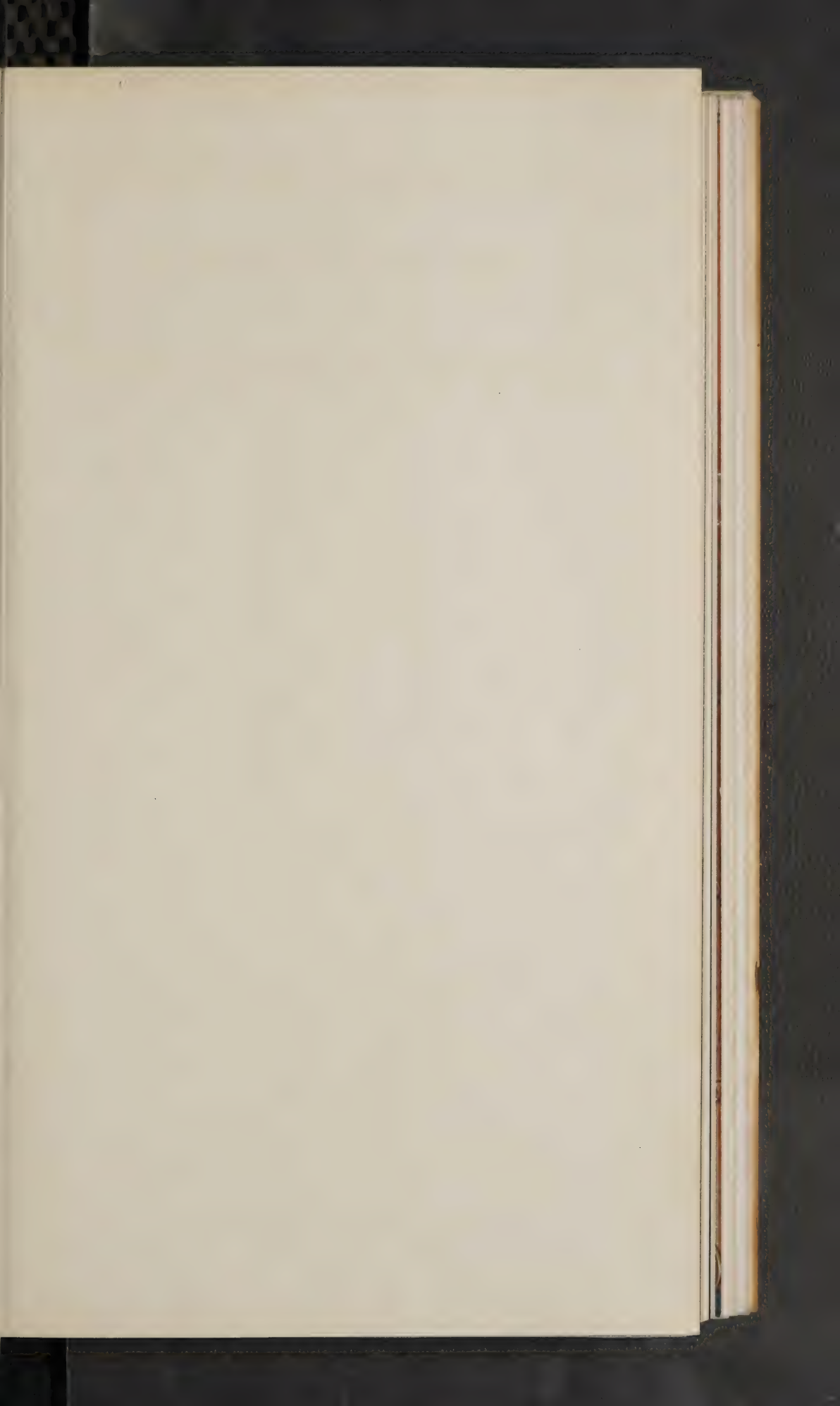




Photo by Reutlinger, Paris

"THE COQUETTE"



Photo by Byron, N.Y.

DAVID WARFIELD
In "The Grand Army Man"



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M. MAURICE RENAUD
In "La Damnation de Faust"
Manhattan Opera Co.



Photo by Matsene, N.Y.

ELSIE JANIS



Photo by Otto Sarony Co., N.Y.

MADAME BERTHA KALISH
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"CLARICE"



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MINUETTE FROM "TOM JONES"



Photo by Reutlinger, Paris

MLLE. DIETÉRLÉ
De l'Athénée, Paris



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"MYRTLE"



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Mlle. HARLAY
Theatre Vaudeville, Paris



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MAXINE ELLIOTT
As Mary Hamilton in "Under the Greenwood Tree"



Photo by White, N.Y.

MADAM BÉHNÉE, TROUBLE AND PHOEBE TROKASH
IN SCENE FROM "MADAM BUTTERFLY"



Photo by Matsene, N.Y.

MARGARET ANGLIN



Photo by Falk, N.Y.

MISS MAY ROBSON



Photo by Frank C. Bangs, N.Y.

MADAME KIRKBY-LUNN
Metropolitan Opera Co., New York



Photo by Lafayette, London

PRINCESS HATZFELDT
(Adopted daughter of the late C. P. Huntington)

OUR PORTRAITS

MARY MANNERING, pictured on this month's cover, the wife of James K. Hackett, the actor-manager, is still starring on the road in Rida Johnson Young's play, based on Jerome Bonaparte's love story with Betsy Patterson, the Baltimore belle, called "Glorious Betsy."

DAVID WARFIELD, following his wonderful success in Klein's "The Music Master," has found an equally big play in "A Grand Army Man." This play was originally written by two women, and virtually failed when produced outside of New York. It was offered to Mr. Belasco who did his usual work of practically re-writing the play. It was produced as the first attraction of the new Stuyvesant Theater, one of the most artistic play-houses in New York City. The play at once scored a big hit and at present bids fair to spend the remainder of the season in this city.

MAURICE RENAUD is one of the principals of the Manhattan Opera House. He has had an important part in most of the big operas produced there by Mr. Hammerstein and has invariably scored. "Rigoletto" is one of the operas in which he has been particularly successful.

ELSIE JANIS has been appearing in New York in "The Hoyden," an English musical comedy brought to this country by Charles Frohman. He lacked a star for the piece and Charles Dillingham, Miss Janis's manager, lacked a play for his star, so they combined and starred Miss Janis. It wasn't accorded a particularly enthusiastic reception in New York, so Joseph Cawthorne, under the management of a third firm, Klaw and Erlanger, was called in to bolster up the piece, being featured in the production in New York and on the road, where the piece now is.

BERTHA KALISH, the Yiddish actress, is now playing in a play with a Spanish origin called "Marta of the Lowlands." She started her season in "Sapho and Phaon," by Percy Mackaye, the son of the famous old dramatist, Steele Mackaye, but the piece failed so completely, lasting only two weeks at the Lyric Theater, New York, that it was shelved at once and the other piece once used by Mrs. Fiske for occasional matinées was utilized for the already booked tour of Madame Kalish.

"TOM JONES" is a musical comedy originally presented at the Apollo Theater

in London, based on Henry Fielding's famous novel. It is tuneful, well staged and picturesque. It has been seen in New York, and is now playing in other cities of the country.

MLLE. DIETERLE and MLLE. HARLAY are famous French actresses and beauties, the former at de l'Athénée, the latter at the Vaudevilles, the internationally prominent theaters of Paris.

MAXINE ELLIOTT returned to this country Christmas week to present "Under the Greenwood Tree," in which she had been playing in London last fall. Henry Esmond, one of the best known of the modern English dramatists, is the author of the piece. He wrote among other things, Nat Goodwin's great success "When We Were Twenty-one," in which he starred, his wife, the star of this latest Esmond play, being his leading woman.

MARGARET ANGLIN, co-star with Henry Miller in "The Great Divide," leaves that organization in February to star in Australia in a repertoire of the big successes she has played in this country. She will probably not be seen in this country for twelve months at least.

MAY ROBSON, one of the cleverest comedienues on the American stage, will look back to the current season as the one in which she was first elevated to stellar honors. She is playing in a dramatization of Anne Warner's story, "The Rejuvenation of Aunt Mary." After several weeks at the Garden Theater, she went on the road for a short time returning to occupy the diminutive Madison Square Theater for a continuation of her metropolitan run.

MADAME KIRBY-LUNN is one of the conspicuous grand opera singers of the present day. Her greatest success was made in "Parsifal" as *Kundry*.

PRINCESS HATZFELDT is the niece of Collis P. Huntington, the late railroad millionaire magnate. She has long been an international figure through her adopted father's position, particularly in the West where she is very well known, and because of her marriage with the European prince, whose title she possesses.

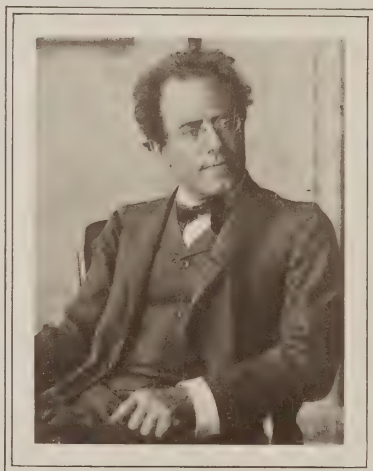
The English version of Puccini's "Madame Butterfly" has enjoyed an even greater success than the original production in Italian, for this is its third year and it is still being played.

MUSIC AND MUSICIANS

By ARNOLD KRUCKMAN

THERE is no première which the foreign artist dreads more than the first performance in America. This is because the American musical public is so intelligent and so discriminating that nothing except the very best meets with its full approval. It may, therefore, be interesting and surprising news to the intelligent layman to hear that the American musical critic is regarded in Europe as the most

icism the rest of the country will not take the New York critic's judgment as decisive. You know that many shows which fail in New York have great success so soon as they leave the metropolis. But the musical critic in New York City is a being so well equipped for his important office that the rest of the country trusts his judgment implicitly and what he condemns after the première at the Carnegie or Mendelssohn



GUSTAVE MAHLER
Conductor, Metropolitan Opera Co.



Photo by Mishkin, N. Y.
CLEOFANTI CAMPANINI
Conductor, Manhattan Opera Co.

exacting and uncompromising reviewer on the face of the globe. In what we are pleased to call "the old country" the attitude of the critic is a pose of paternal tolerance; while here, when we are asked to pay a high price for the privilege of listening to the callow fledgeling from abroad, the process of elimination is ruthless and instantaneously exterminating. Naturally it is logical that now it is conceded by eminent foreign musicians that the standards of musical art are more elevated in America than anywhere else on earth. And it is admitted, even if somewhat grudgingly, that New York City is to-day practically the foremost musical center in mundane existence. It is well known that in the matter of dramatic crit-

Hall or the opera houses is condemned throughout the length and breadth of this wide country.

Therefore, the fundamental idea of these articles will be to indicate which of the numerous fresh offerings from month to month have really found favor in the metropolis and why they have been successful; so that if you are an appreciative layman you may have a tabloid guide to direct your attention to the particular feature which has made a specific offering successful. The purpose is to treat the subject in a manner as free from the studio slang and technicalities as is consistent. It is also purposed to keep in touch with the activities of the numerous and splendid choral and symphony organizations, of

various national distinctions, in the many centers of this great country, which have done so much to elevate the American standards of music. So far as it is possible everything of any importance in contemporary American musical history will be chronicled; and not so much from the point of view of the critic as the vantage point of the commentator. The friendly co-operation of musicians and friends of music wherever they may be will be cordially welcomed.

Of course, being the musical clearing-house for the country, the most interesting events usually happen in New York. And as grand opera has a wider appeal than any other phase of musical art the attention of the greatest number of intelligent laity is focused upon the doings of the two great organizations gathered by Mr. Conried and Mr. Hammerstein. The Manhattan Company under Mr. Hammerstein is comparatively in its infancy, being only in its second season.

But what it lacks in the mellowing effect of time is offset by the truly stupendous constructive genius of its director, as well as the intangible deterioration of the old Metropolitan Company, due largely to Mr. Conried's continued bad health. The introduction of the competitive factor has not lowered the price of admission but it has infused new blood into American grand opera, so that at the present time we have the greatest and most glittering grand opera bodies in the world. This is really a glorious age of opera. And in the matter of offerings the scale is nicely balanced. On the one hand Mr. Conried has gathered about him fifty of the greatest singers in the world, while Mr. Hammerstein has secured the rights to produce almost every new grand opera which Europe has approved and which never has been heard here. Then again Mr. Hammerstein has Signor Cleofanti Campanini, the greatest Italian conductor alive, while Mr. Conried has just recently introduced Herr Gustav Mahler, who began his engagement with an epoch-making presentation of "Tristan und Isolde." Mah-

ler has never visited in America before, but as a Wagnerian expounder he is regarded as the acme of perfection in Europe. He is also the composer of several notable symphonies which he will introduce in this country at several symphony concerts which Mr. Conried has planned. Mahler is expected to revolutionize the Metropolitan methods.

Though Mr. Conried would ponderously frown away the suggestion, it is fairly well understood that Mahler is expected to be the Moses who will lead the Metropolitan forces out of the stagnant land of bondage in which they have wallowed so long, and by his explosive methods lead them as conquering hosts past and over the Manhattan forces. Neither the singers nor the orchestra anticipated Mahler's coming with pleasure. He is the severest martinet known to the musical world to-day. He is an exceedingly nervous and irritable man. When he was in Vienna he leased an apartment only

after it had been agreed that his should be the only piano in the building.

At the Manhattan Charpentier's "Louise" is the most striking operatic offering of the season. It has never been heard in America, which is distinctly discreditable to the enterprise of the Metropolitan directorate, because this composition has for the last five years been tremendously successful in Europe. It grips the layman more absorbingly than the critic, but its consummate musicianship and skilful orchestration has never been questioned. It is rarely fascinating in plot and setting and temperamentally appeals to the Gallic Campanini.

Outside of the immediate realm of grand opera one of its most eminent figures, Mme. Marcella Sembrich once during the season will give a vocal recital in the leading musical centers of America. She has not a large voice nor is she temperamentally cut of the measure by which great opera singers are made, but for exquisite artistry and unalloyed genius of vocal technique she is the greatest singer in the world.



Photo by
Dupont, N. Y.

MARCELLA SEMBRICH
Metropolitan Opera Co.



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THE FLEET BEGINNING THE LONG VOYAGE TO THE PACIFIC. THE FLAGSHIP CONNECTICUT IN THE LEAD

SOME OLD TIME VALENTINES

And Where I Found My Last

By CHARLES QUINCY TURNER

T O-DAY and for the many years I have known him, the venerable Zachariah has gathered second-hand and third and fourth and fifth hand books, in a long, low, fusty, dusty, cavernous, half-basement in the Bowery. It has book covered windows in front, and book shelves cross it, nearly from side to side every few feet, all filled and over flowing on to the floor, where they are stacked side downwards everywhere—one must walk warily at Zachariah's.

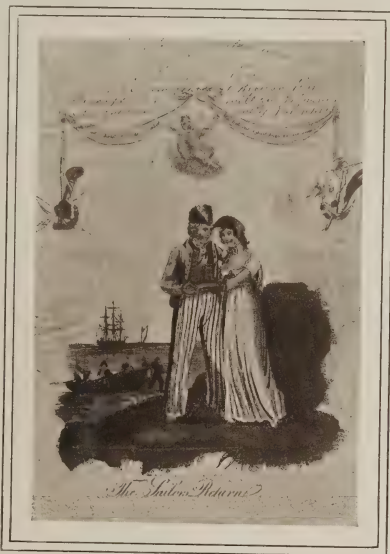
Old fogies, like me, who delight on a dismal, wet afternoon to walk in the sunshine of other lands, to visit our Castles in Spain, and our other Oriental possessions, drop into Zachariah's.

We know that even in the chaotic flood of tomes there is some order, and that in the farthest southwest corner, where a little window once looked out into a long since vanished garden, there are books of travel, published in the days before the railroad, dainty little green leather covered, gilt edged ones, with maps and engravings to make a connoisseur groan over these rapid days. Yesterday was one of the days enough to make a man a hermit, and to Zachariah I wended, where I espied me a little volume, bound in velum, and so I sat me down by the window to inspect my new acquaintance; that was not difficult, for prone on the page above "A Handbook for Travellers on the Continent" was inscribed, in a bold, clear, highly personal hand:

Miss O'Brien
Geneva, July 16th, 1855.

Many lands did I visit with Miss O'Brien, and many a shrewd note did she make in the margins of the pages. I had been enjoying, with her, a sail on the

Rhine, and had landed at Biberich, where we strolled in the gardens of the chateau of the Duke of Nassau, and the miniature castle of Mosbach forming part of them. It was a miserable day, and Zachariah's was more dismal than usual, when I imagined that I smelt the faint odor of wild roses; all was quiet as the grave, not a footfall suggested the probability of a passing scented handkerchief, yet as I opened the book again the odor returned, thin and subtle yet evident. I turned the next pages, and there betwixt pages



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The Sailor's Return—a valentine of 1805

290 and 291, on a perforated edged, ornamental card, was fastened a bunch of roses, fastened together with a tiny, dainty silk ribbon tied in a true-lover's knot, and underneath them was inscribed, in Miss O'Brien's well-known hand,

For my Valentine.
31 July, 1855.

Not all their fragrance had departed, even the paper of the book has absorbed some of it in the sixty years they had lain undisturbed, where loving fingers had placed them, and loving hopes had inspired their in-gathering in the gardens of Nassau by the Rhine. Who can tell what tragedies lay twixt the dates, or even twixt that sunny afternoon, when they were gathered, and the next coming of St. Valentine's day, February 14, 1856! Only one thing is certain, and that is that



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A valentine of our grandfathers' days

the happy swain for whom they were intended never received them, and therefore was never chosen to do chivalric service to the lady who had honored him by the selection, as her true knight for the year, for that was what such a token meant in those days.

Valentines have touched the feelings of all our best writers, and very quaint some

of those of our forefathers' and mothers' times seem. One can imagine the sweet chuckle of dear old Charles Lamb, on his way to the custom house, as he passed such an one as is here reproduced, "The Sailor's Return," with its outspoken request, sailor-like,

"Then say sweet girl will thou be mine,
 "My charming lovely Valentine?"

Lamb was full of the festal spirit and apostrophoses the ever popular saint, "Hail to thy returning festival, Old Bishop Valentine.

Great is thy name in the rubric, thou venerable Arch flame of Hymen, like unto thee Assuredly there is no other Mitred Father in the Calendar."

In the days preceding Lamb, it was not left to the caprice of the men to choose their Valentines. On each February fourteenth, neighbors and friends met and the names of those ladies assembled were put on slips of paper into a receptacle, from which the men drew them out one by one, and

This custom of gathering neighbors and drawing lots on February fourteenth

or fifteenth extends back at least 1500 years before Pepys's time, for the Roman youths used so to meet on the feast of Luce Palia, and put the names of the village lassies (and maybe craftily omitted some of the wall flowers) into an urn. When they drew out the names each lass was claimed by the fortunate drawer.

How the good Christian Father came to get the ancient feast named for him, A.D. 270, is happily a mystery; but the custom pre-

vailed into the Christian period we know, because the early teachers sought to divert its object by substituting the names of saints on the papers in the urns. However, the change remained a pious aspiration, for the old custom asserted itself and spread all over Europe. The reformation shook its foundation in some districts, but in Scotland and in England, St. Valentine continued to be a living factor, as we have seen by the Pepys's incident in 1666. This could be further proved by a long line of authorities, through Shakespeare, back to Chaucer.



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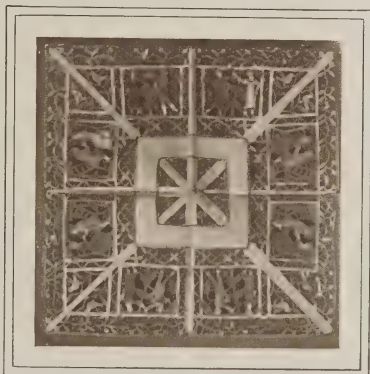
Valentine of more than a century ago



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Valentine printed early in 19th century

the lady each drew was his Valentine for the year. Great was the fun when, as that everlasting producer of merriment, Pepys, records in his diary on the 14th February, 1666, he drew his own wife's name out. The thrifty old sinner goes on to say, "it will cost me £5 but it will keep the money in the family, for that sum I must have laid out, for a present, if I had drawn another for my Valentine."



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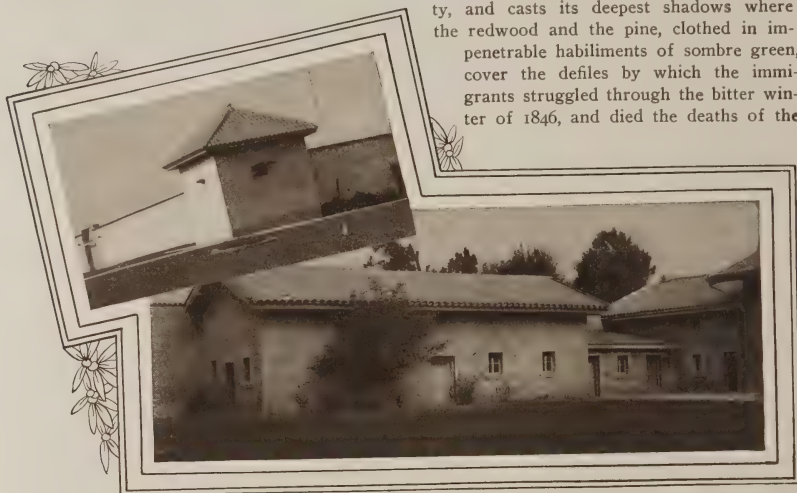
One of the oldest known valentines

It changes its outward and visible form, as the illustrations of our grandmothers' Valentines show, but its inward and spiritual grace lives on unchanged.

THE CROSS BY DONNER'S LAKE

NEVER since the cross on Calvary stood in the moonlight on Easter eve, stripped of its martyred Lord, has

The moon floats through the spring sky and touches with added radiance from the yet unmelted snows on the mountain tops, this symbol of faith, hope and charity, and casts its deepest shadows where the redwood and the pine, clothed in impenetrable habiliments of sombre green, cover the defiles by which the immigrants struggled through the bitter winter of 1846, and died the deaths of the



1—A Bastion of Sutter's Fort
2—Interior of Sutter's Fort, Sacramento, Cal.

Photo by Lenwood Abbott, Cal.

any cross approached so near it, in symbolical significance, as that which pious hands have erected, by Donner's Lake,

saints, in helping their more sorely pressed companions in misery.

Eighty-seven human souls were huddled there, thirty-six men, twenty-one women and thirty children, caught in the death trap of the uncharted wilderness of peaks snow bound, houseless and foodless, for the Indians of the plains had stolen their last score of beeves, depriving them at one fell blow of both locomotion and the prime necessity of life, meat, when "the forlorn hope" on improvised snow shoes essayed forth to make for Sutter's Fort, which, happily, some reached.

"Was there a soul dismayed" there? Not one! at once the mules were packed and, native Indians led, went forth into the winter's snow storms to the call of duty.

"Theirs not to make reply
Theirs but to do and die,"

if needs be, and many did, "doing unto others as they would others should do for them." Wherefor the passerby afoot in the lovely summer's night, or in the mid-winter comfort of the luxurious palace car, which now travels safely over the Southern Pacific Railroad, through the trail which was salted with the bones of the poor immigrants of sixty years ago, reverently bows his head beneath the cross on the borders of Donner's Lake with a silent, but fervent "Amen!"



Photo by Lenwood Abbott, Cal.
Road by Donner's Lake

where range upon range of the Sierra-Nevada Mountains, for centuries, bade defiance to advancing man.



Photo by Lenwood Abbott, Cal.

THE CROSS

Marking burial place of so many of the ill fated Donner party



Photo by Lenwood Abbott, Cal.

DONNER'S LAKE, CAL.

LIFE AMONG THE KIRGHIZ

By FRITZ MORRIS

THE people represented in the accompanying photographs are Kirghiz, inhabitants of the Russian Steppes, which lie in the far eastern part of the Russian Empire. They are a nomadic race, and their travels take them as far as the Russian-Chinese boundary. They are as much Turkish as Russian, and they are more Mongolian than anything else; some pro-

and they make no attempt at improving their hovels. The beams of which they are built are left rough and dirty as when first taken from the forests, and they never raise their houses above the ground floor, notwithstanding the dampness of the soil. Chimneys they have none, and their only windows are holes bored in the wall. The doors of their stoves are left open,



THE RUSSIAN STEPPES

Kirghiz children

fess Islamism, others worship their Ikons, and all are intensely superstitious. Their principal occupation is stock-raising, and their flocks contain camels, horses, and goats, as well as cattle and sheep. In their commercial dealings money is an almost unknown quantity, and they trade by barter.

The Kirghiz in the photographs here shown come from the eastern side of the Volga, from the neighborhood of Kasan, Samara, and Saratoff, and are perhaps a little better than their fellows. It was in their country that the crops failed for many years, that famine prevailed, and that the women were reduced to such dire extremities as to sell their children. They are the makers of kumiss (a beverage made from mare's milk)—the real kumiss, which is as different from what we know by that name as veneer is from solid mahogany.

The architecture of their dwellings is void of all order, cleanliness and beauty,

and the smoke escapes partly through these holes, and partly through the straw roof. In these houses both men and beasts sleep, work, eat, drink, and live in the same room. The benches and tables look as if they had grown up by chance in the forests so crude are they, and latches, locks and door handles are unknown.

They dress for the greater part in black or dark brown wool, which they weave and which is called vadmál, and of this vadmál are made their coats, cloaks, mantles, trousers, jackets and petticoats. Even their stockings and gloves are of black cotton, and their furs are of the same color, which contrast strongly with their fair complexions. Although so careless with everything that could contribute to the comfort and beauty of their homes, yet they are attentive to personal appearance in their own way; they are by no means devoid of vanity, and expend much on certain favorite

pieces of finery. Among these are the "pre-
seen" of the women. This ornament was
originally only a small breastpin used to
confine the undergarment, but by additions
from time to time they have reached such a
size as to cover the entire breast. All
trinkets, rings, crucifixes, shells, corals, coin,

and marriage. Their customs at the birth
and christening of a child differ little from
those of other nations, probably because the
Christian ceremony of baptism has extir-
pated those of the old barbarians. One pe-
culiar custom remains, that of hanging
round the neck of the newly born child a



THE RUSSIAN STEPPES

A fish seller

and bits of amber, are invariably suspended
to this piece of armor, so that when they
are dressed in full holiday costume they
clink and tinkle at every movement. They
ornament their black dresses with red bor-
ders and embroidery, and they cut various

piece of asafetida, which is looked on as a
charm and is believed to bring about many
beneficial effects.

At burials their customs resemble those
of many other northern nations. They
make long speeches to the dead, asking



THE RUSSIAN STEPPES

A wandering peddler

fantastic figures of flowers, birds, etc., out
of red cloth, and sew them on their gar-
ments.

They celebrate by various ceremonies the
three great eras of human life, the begin-
ning, the end, and the zenith—birth, death,

"Why hast thou not remained longer with
us?" "Was not thy puddro (gruel) to thy
taste?" "Wilt thou never revisit our bath-
ing room?" Food is put into their graves,
and feasts are prepared for them on certain
days. These people never wear any par-

ticular costume of mourning, but widows after the death of their husbands for some time wear their "preseen" turned inside out. At every burial a nail is driven into the threshold of the house-door.

A custom which dates back no further than the Reformation is that of the "Martin's and Catherine's beggars" as they are called. On the ninth of November the young lads trick themselves out in fantastic costumes, and go from house to house collecting presents and gifts; on November twenty-fourth the young girls do the same. It is supposed that this custom was insti-

seeking. If they refuse the invitation, and declare the ignorance of the lost cattle, it is a sign that they reject the offer. If they mean to accept it they drink with the suitor, and give him leave to look about for his lost lamb. When found, the bride also drinks, and after a few days the bridegroom visits her for the first time, bringing her presents.

On the wedding day both processions go separately to church and afterwards proceed together to the house of the bride. Some of the women, friends of the bride, pour a can of beer over the head of the



THE RUSSIAN STEPPES

Bashkin youth amusing the villagers

tuted in honor of Martin Luther and Catherine von Bora. On Christmas eve the girls assemble and choose a queen around whom they seat themselves on the straw covered ground. After various songs have been sung, the queen demands all the ornaments and garlands, etc., of her attendants, and hangs them about her own person. forfeits are given and redeemed; and by way of close to the game, each of the girls sings a verse or two as an entreaty for the restitution of her property, which she then receives back.

The wedding customs are curious and peculiar. The young girls begin their preparations for marriage while yet mere children. They often weave and spin for ten years to supply themselves with a sufficient number of gloves, handkerchiefs, stockings, etc., for a wedding dowry. Offers of marriage are made, not by the lover himself, but by some friend of his, or by his parents, who enter the house of the bride, bearing mead and brandy. On their entrance the bashful maiden, whose hand is sought, hides herself. The lover's proxy opens his proposals, by inviting the inhabitants of the house to drink, and by relating a fabulous story of a lost lamb, or foal, which he is

bridegroom's horse, and scatter a handful of rye over the heads of the bridal couple.

The marriage feast is then eaten, and masking, mumming, and other sports occupy the day. The next morning the bride, completely muffled up in sheets and quilts, perhaps the better to hide her tears, is taken home to her husband's house, her brother acting as her coachman. On arriving at her husband's house, she seats herself in her brother's lap, and her mother, in due form, invests her with the hood and costume of a matron. The bridegroom's hat is then placed over her hood, which she three successive times throws off her head, and receives it again, in token that she protests against the supremacy of man, but is willing not the less to tolerate it. A slight box on the ear is then given her, in token of the authority of her husband. Afterwards the bride gives her presents to her guests, and receives from them promises of future presents; of sheep, horses, beehives, etc. In the evening she dances once with every guest, and receives a small present of money in return. The next day the young wife, attended by all the guests, makes a tour of the house, and sweeps up the hearth, by way of initiation, into her future duties.

The Ruined Temple

(GRACE CHURCH, SAN FRANCISCO)

A Temple in a Sunset Land I saw,
Rent with an earthquake's throes and storms of fire,
And o'er it brooded wide with spells of awe
The doom that fell on Sidon and on Tyre.

A And many an arch and ruinous portal there
Stood stored with memories of a perished time:
The stark stones yielded echoes of a prayer;
The towers quivered with a ghostly chime.

Faint from the shattered font an infant's cry
Came forth and soft the crumbling pillars shed
The strains of nuptial music blithe and high;
The paves rolled dolorous requiems o'er the dead.

B But when the moon smote with her wands of white
The solemn wreck whence all these voices poured,
I heard Time's pinions beat across the night
And saw the gleam of Death's annulling sword.

HERMAN SCHIFFAUER





Photo by F. W. Staff, D.D.S.

THE RUINED TEMPLE
(GRACE CHURCH, SAN FRANCISCO)

THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON

IN a resumé of the plays of 1907-8 the reviewer is tempted to paraphrase the poem of France's vagabond poet, François Villon, and say "Where are the plays" not of yesteryear but of yestermoon, so rapidly have new productions come and gone.

Few have had the fortune to run on forever, like Tennyson's brook, or even for the few weeks necessary to secure the prestige of a metropolitan run so all-important on the road. Joseph Weber in "Hip, Hip, Hoorah," one of the poorest vehicles he has had in years, lasted but a short period at the famous little music hall, and after closing his playhouse reopened the first of the new

year with a burlesque on "The Merry Widow"; Elsie Janis, vaudeville mimic, in the English musical comedy, "The Hoyden," the latter imported by Charles Frohman and lent by him to Miss Janis's manager, because Mr. Dillingham lacked a vehicle for his star, and the former a star for the piece, lasted but a short time, Joseph Cawthorne being "loaned" by a third management to bolster up the piece; Eugene Presbrey's dramatization of Sir Gilbert Parker's "The Right of Way," which served to introduce as co-stars two capable leading men, Theodore Roberts and Guy Standing, lived its brief New York life and departed to be known no more except to the road. "The Lancers," a new version of Augustin Daly's successful adaptation from the German, "The Passing Regiment," was put to rout, show girls and all with the nominal stars, Cecelia Loftus and Lawrence D'Orsay, leading the retreat after ten days of disaster at the

scene of the play's original metropolitan triumph, Daly's Theater. "The Toymaker of Nuremberg," by Austin Strong, stepson of the late Robert Louis Stevenson, a charmingly conceived fantasy with an idyllic first act, but two others in which

bathos was a characteristic, lasted little longer. To continue the list of casualties means mentioning the Italian actor, Novelli's, two weeks of financially poor but artistic repertoire at the Lyric; Henrietta Crossman's fortnight at the Liberty in the long drawn out dramatic (?) version, with music, of Bunyan's "Pilgrim's Progress," called "The Christian Pilgrim"; an antiquated musical

comedy (save the mark) called "Miss Pocohontas" that died a-borning—all these, be it remembered in the last few weeks of 1907, the earlier part of the season being filled with an even greater number of failures. But what of the exceptions, you may ask? That, to be sure, is another story, the telling of which is pleasanter and easier work.

After falling down so completely in "The Ranger," Augustus Thomas, more than made amends by giving us "The Witching Hour," a play dealing with telepathy and offering John Mason his first starring vehicle. This piece has scored a deserved success, being interesting, possessed of keen characterization, witty lines and a story whose development is followed with the greatest interest. It tells of an aristocratic gambler, of the Richard Canfield type, connoisseur of pictures, etc., in whose house the son of the woman he loves murders another young man. The gambler,



Frank C. Bangs and Adelaide Prince in a scene from "The Secret Orchard"

converted to telepathy exerts the undeniable telepathic power he possesses to influence the locked up jury deciding the lad's fate, sending in this wireless telegraphic fashion the news that the prosecuting attorney who is seeking the death of the boy, largely because they both love the same girl, is in reality the instigator of the death if not the actual murderer of a governor of the state. Mason has never done anything better in all his meritorious career and is supported by an unusually capable company.

Another American dramatist to register an unquestioned hit has been Channing Pollock, with his play "The Secret Orchard," based on the novel of the Edgerton Castles. Originally produced out-of-town the problem play, marking the highest point yet achieved by this promising writer, was woefully miscast, yet despite this handicap succeeded in arousing unusual interest. For its New York premier new players were secured, among others William Courtney, at liberty through the sad death at Baltimore of Clara Bloodgood, whose leading man he was. "The Secret

keep it in New York for a long run.

Belasco has turned his usual trick by presenting two plays that bid fair to stay the season out, "A Grand Army Man,"

starring Warfield at the beautiful new Stuyvesant Theater, and "The Warrens of Virginia" for the annual Belasco Theater production. Each is entitled to the success that has come to it. Warfield's vehicle is a simple story that largely depends for its success on the leading actor's wonderful characterization, unlike anything that he has done and emphasizing still further the greatness of the man. The second of the two plays was written by William C. de



John Mason in "The Witching Hour"

Mille, son of Mr. Belasco's partner twenty years ago, and though Mr. Belasco's name is absent from the play bills as part author, his hand is much in evidence. Frank Keenan and Charlotte Walker are the two featured players. Each has won this merited distinction through splendid work on the stage for several years past.

One lighter form of entertainment to score has been "The Gay White Way," starring Blanche Ring, Alexander Carr (last



Blanche Ring in the Supper Scene of "The Gay White Way"

Orchard," is well constructed, has a cumulative interest, characters and dialogue that carry conviction over the footlights and grip the auditor. It differs from the ordinary dramatization in that it is intelligible whether one has read the novel or not, being in reality a new play with an original ending. So cordial has been the support accorded the piece that it has been found necessary to move it to other theaters to

year a member of a burlesque company but a "discovery" for Broadway because of his ability as an imitator of Warfield) and Jefferson de Angelis. There is nothing to the piece but an unending series of burlesques and imitations of leading Broadway theatrical successes, with girls galore, good stage settings, some good musical numbers and the other ingredients to enable a play of that sort to make a popular appeal.



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The neglected family burial ground at Wakefield Plantation, Virginia,
where George Washington was born



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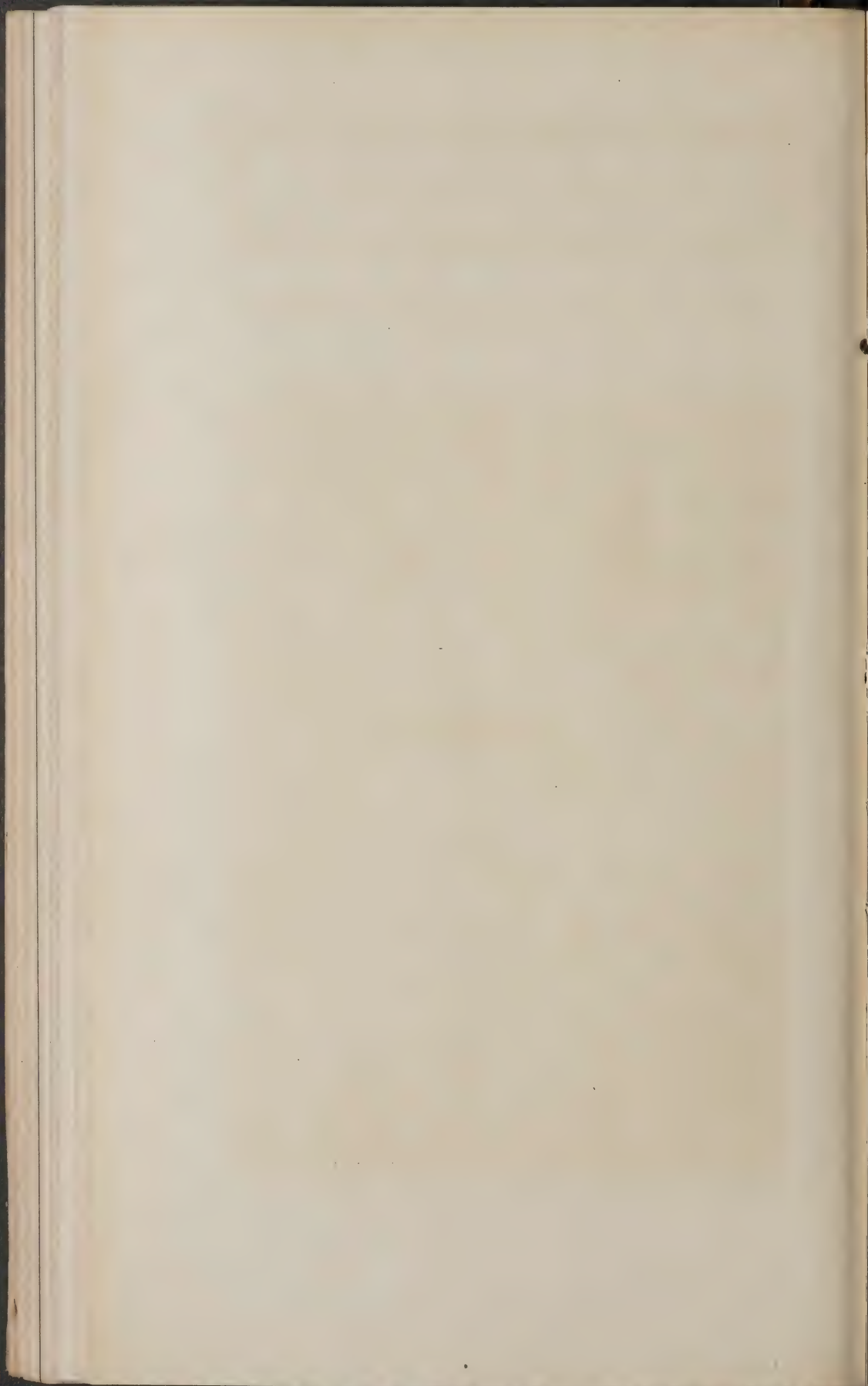
Remnants of the only buildings now standing at Wakefield Plantation,
the neglected birthplace of George Washington



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It's very lucky that I've got
The same last name as mother,
'Cause p'raps I couldn't spell it right
If she had any other.

And I should have to ask her how,
If hers was not like mine,
And then she'd very surely know
Who sent this valentine.



PAINTING AND SCULPTURE

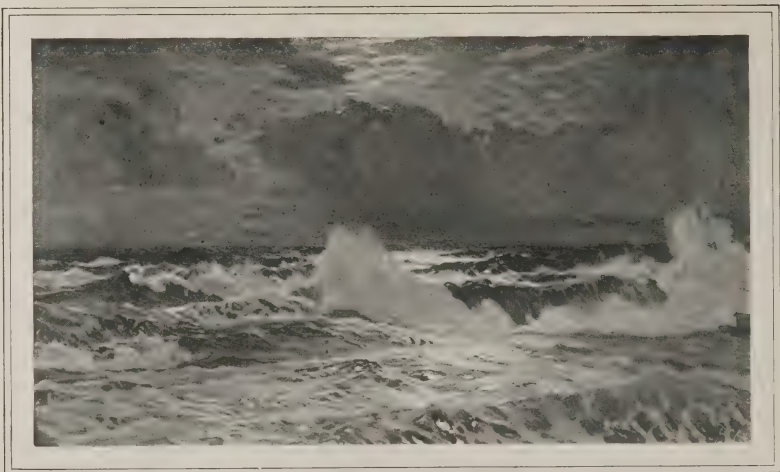
NATIONAL ACADEMY OF DESIGN WINTER EXHIBITION
(Season 1907-8), New York City



"PORTRAIT OF BROTHER AND SISTER"
H. O. Walker



"ROMANTIC CLUSTERS"
Gustave Cimiotti, Jr.



"THE LESSER LIGHT"
Frederick Waugh



"MAID OF THE MANOR"
Douglas Volk

THE winter exhibition of the National Academy of Design, which was held in the Fine Arts Building in New York, from December 14, 1907, to January 11, 1908, was one of the best shows it has had in recent years, but the limited space allotted to this department makes it impossible to reproduce more than

a very small number of the really important canvases.

These cuts tell their story as well as small monotone engravings can, but in most instances they convey but faintly the impression given by the original paintings.

"December," by Leonard Ochtman (No. 5 in the composite page) fares worse



"PENN. EXCAVATION"
Geo. Bellows



"FEBRUARY"
E. W. Redfield



"BELINDA"
R. F. Maynard

perhaps than any of the others for, besides being a very large canvas, it is full of delicate color and subtle values, which qualities the present engraving fails utterly to represent.

Among the exhibits which it is not possible to show here and which are deserving of special mention are "Booklovers" (winner of the Carnegie prize) by William T. Smedley; Miss Lydia Field Emmet's por-

trait group (winner of the Thomas R. Proctor prize for the best portrait in the exhibition); the beautiful decorative painting, "Le Moyen Age," by Albert Herter; "The Wish," by H. M. Walcott; "Reflection," by Sergeant Kendall; "The Twins," by Irving R. Wiles; "The Cloud, Arizona," by Albert L. Groll; "Twilight (Calm Refuge of Day)," by Louis Loeb and "An English Girl," by Lawton Parker.



1. "IDLE DAY"
Francis C. Jones
3. "THE CREST"
H. R. Poor
5. "DECEMBER"
Leonard Ochtman, N.A.

2. "EARLY EVENING IN MAY"
Wm. H. Coffin
4. "SALT HAYING IN OLD LYME"
A. A. Newell
6. "SYMPATHY"
J. G. Brown, N.A.

NEW YORK AT NIGHT

BROOKLYN BRIDGE
LOOKING UP THE EAST RIVER FROM THE BAY

Fredk. W. Wendi, N.Y.



PHOTO CRAFT :: OUR PRIZES

Color Photography Achieved!

By ROLAND ROOD



Photo by Mrs. Gertrude Käsebier

M. ANTOINE LUMIÈRE

Inventor of the Lumière Color Process in Photography and Originator of the Cinematograph

HOW often have we heard that cry, and how often has it later been modified into "Well, great progress made." So let me hedge at the outset and say that in the fullest sense of photography

no—a single positive can be obtained but as yet not multiplied. This, however, as the reader is aware, has been done before, and the merit of the last achievement of progress lies in the incomparably greater



THIRD PRIZE

"THE LOBSTER FISHERMAN"

GRACE E. MOUNTS, OHIO



THIRD PRIZE

"LANDSCAPE"

C. CHRISTIANSEN, ILL.

perfection of the picture and also in the ease with which it is gotten.

During the last twenty years there have been innumerable processes invented and patented, but in every one there always was some drawback which rendered it impracticable. Either the picture had to be viewed in a particular light at a certain angle—and then what was seen was little more than a prophecy—or the exposure had to be so long that even still-life itself

changed; or else the results came to life in separate parts requiring combination by the magic lantern, or by a special and expensive apparatus, in which latter case only one person at a time could see; and when everything else was right the final photograph was only an apology. But the Lumière Autochrome method, which is to revolutionize photography (and art?) requires no apology, and as it is virtually the logical outcome of the three-color half-



THIRD PRIZE

"REFLECTIONS" (LAKE McDONALD, MONTANA)

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SECOND PRIZE

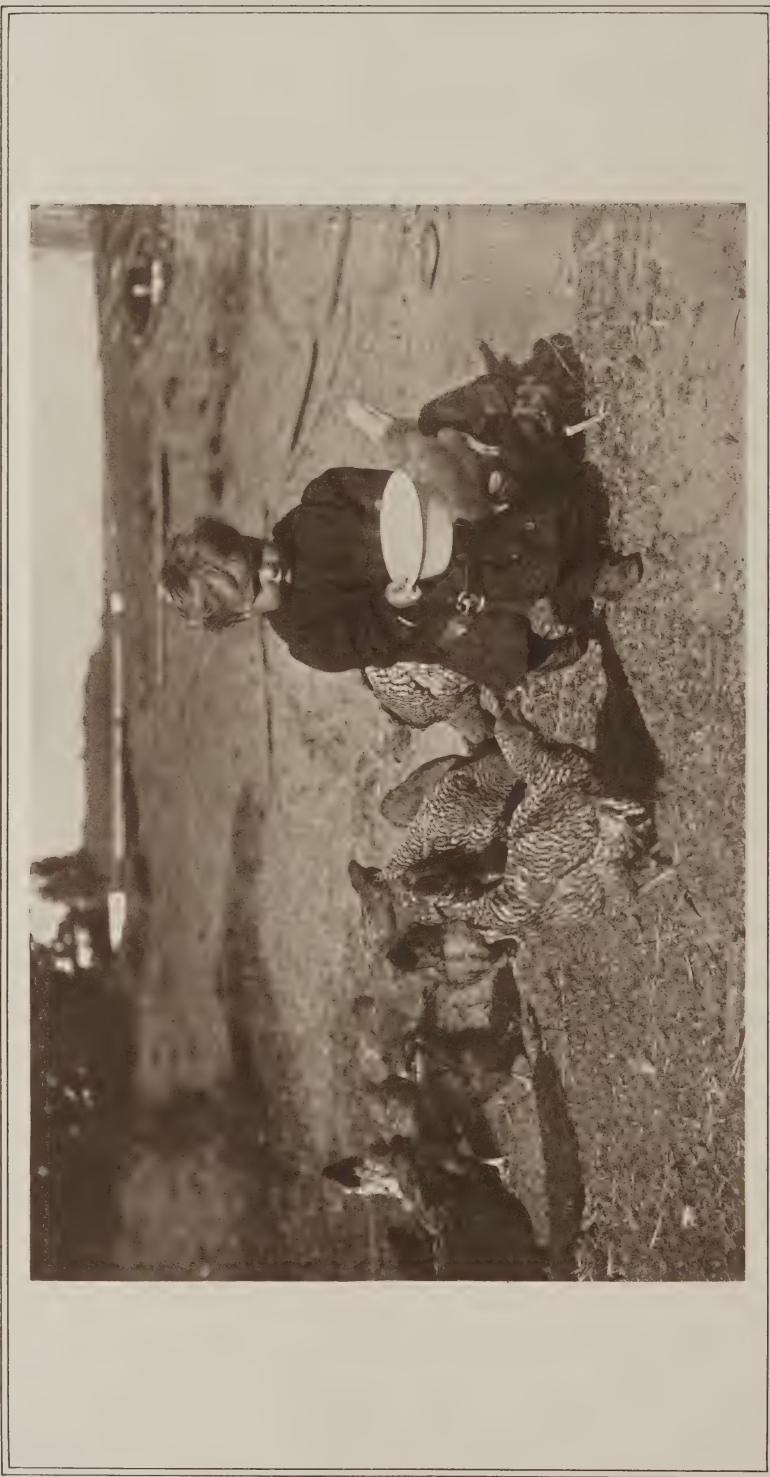
"THE FLIGHT OF AN OSPREY"

ALFRED J. MEYER, N.J.

tone process which is to-day used in making the colored illustrations in the magazines, it will make matters more intelligible if we first understand that.

For a long time it has been known that although white light, on passing through a prism, splits into the so-called seven elementary colors of the rainbow, yet if the orange, green and violet alone are again combined white light is the result. Also

that green and orange combine into yellow, orange and violet into red, and violet and green into blue. Thus from these three colors all the others in their varying shades may be produced by merely altering the combinations and proportions. It, however, is not necessary to actually combine the colors; if they are merely placed closely side by side in small dots or fine lines the combination takes place on the retina



FIRST PRIZE

"STEADY NERVES"

GEORGE P. HARE, N.Y.



THIRD PRIZE

"DREAR NOVEMBER"

F. E. BRONSON

of the eye. This is the principle used in the half tone processes, and an examination of the cover of this magazine with a reading glass beautifully illustrates the mechanism. It is printed from three separate plates each inked with a different color—and these plates have been obtained from the original by photo-mechanical means—which, however, are too complicated to enter upon here. Sometimes a different triad of colors from the one given above is used, but the principle remains the same.

The advance the brothers Lumière have made is to discover no new principle, but to better apply what has already been done. Their process is briefly as follows: A mixture of fine starch globules, brilliantly colored green, orange and violet, is dusted onto a sticky glass plate; the interstices filled with a black substance; the surface varnished and subjected to great pressure to flatten the globules into cylinders; and finally the whole coated with an extremely thin pan-chromatic emulsion. The exposure (which is a little long—bright sunlight one second at f. 8) is made *through* the glass, thus each colored particle allowing only its own kind of light to pass and affect the silver coating behind it. The development, which is easy and partly done in daylight, brings about the unexpected result that the silver behind each starch globule is removed just in proportion as it (the globule) allowed light to pass; where none passed the silver remains opaque black.

The result is a *positive* transparency of

the colors of nature. It is truly marvelous and can best be described to those who have not seen it as being just what is seen on the ground glass of the camera without the disturbing whitishness and grain. Of course, it requires a color sense to make use of these new plates, for nineteen out of every twenty motifs which are perfect for black and white become exaggerated chromos when translated into literal color. But on the other hand many effects hitherto shunned by the photographer, as for example dull twilights lacking value contrast, will now yield to the camera artist. I would suggest to those not trained in color to choose themes which to them appear almost colorless. If portraiture, delicate draperies with one or two enlivening notes and a very subdued background. If landscape, midday and strong sunlight should be avoided, and mist and dimness—but not blackness—cultivated.

Unfortunately the dyes used in these plates are of anilin extraction and will fade, and as the pictures are transparencies and must be seen by transmitted light their beauty is of but short duration.

But new and singular as all this sounds it was predicted and the process outlined in 1862. Louis Ducos du Hauron in a letter to M. Lelut, and later in "*Les Couleurs en Photographie, Solution du Problème*" suggests the use of lines and dots and geometrical figures and all the rest of it. Chevreul employed red, green and blue strands of wool twisted together to obtain brilliant grays in the manufacture of tapestries. The impressionists have been using



THIRD PRIZE

"ON A SUMMER DAY"

PAUL R. MORRISON

the principle of fusion for years, and singularly even the impressionists were not the first painters to avail themselves of it. Sodoma, who lived at Siena in the Fifteenth Century, has left frescoes which prove that Monet could have taught him little; and in the Louvre is a drawing by

Raphael which he had sent to Durer and on the margin written a few words in Latin suggesting the principle of fusion of colors by juxtaposition. So we see that the lines on which color photography has been achieved have taken not three or four decades to evolve, but as many centuries.

HONORABLE MENTION:

- | | |
|----------------------------|----------------------------|
| 1. R. E. Weeks, Ill. | 6. Blaine Grover, Mass. |
| 2. Sarah Weaver, N.Y. | 7. Ernest P. Seabrook, Va. |
| 3. Dr. W. F. Zierath, Wis. | 8. H. A. Towne, Ill. |
| 4. F. F. Sornberger, N.Y. | 9. Jane Reece, Ohio. |
| 5. Wm. Wheelock, R.I. | 10. Harry G. Phister, N.Y. |

PEOPLE OF NOTE



From stereograph copyright, 1907, by Underwood & Underwood, N. Y.

PRESIDENT ROOSEVELT AND ADMIRAL EVANS ON BOARD THE MAYFLOWER

PRESIDENT ROOSEVELT, on the bridge of the *Mayflower*, giving the signal and leading the way for the first part of the journey before he drew to one side to review the fleet, Rear-admiral Robley D.

Evans, with sixteen great white battle-ships, left Hampton Roads on December sixteenth for their long journey round to the Pacific Ocean. A perfect day witnessed the departure, the display being one



From stereograph copyright, 1907, by Underwood & Underwood, N. Y.

PRESIDENT ROOSEVELT AND OFFICERS OF THE BATTLESHIP FLEET ON BOARD THE MAYFLOWER HALF AN HOUR BEFORE SAILING ON THEIR LONG CRUISE

ADMIRAL EVANS PRESIDENT ROOSEVELT

ADMIRAL SPERRY

ADMIRAL EMERY

ADMIRAL THOMAS



The late LORD KELVIN

Copyright by Lafayette, London

of the most notable in the world's history. The President personally congratulated each captain on board the *Mayflower* before the departure. Evans acts as commander-in-chief of the fleet, three of his aids being pictured with him and President Roosevelt on the opposite page—Rear-admiral C. M. Thomas, in command of the second squadron, Rear-admiral Emery, looking after the third division, and Rear-admiral Charles H. Sperry in charge of the fourth division.

LORD KELVIN, one of the most famous scientists in the world, who died at Glas-

gow December seventeenth, was eighty-three years old. For more than twenty years he had been a sufferer from acute facial neuralgia, bearing this with the most sublime, uncomplaining patience. He was a man who endeared himself to all with whom he came in contact through his ability to inspire esteem and because of his interest in and sympathy with every one. Having resigned his professorship and being desirous of still maintaining a relationship with the university, at the age of seventy-five he entered his name as a student upon the matriculum album. He worked incessantly to the end of his life.



A REMARKABLE GATHERING OF ROYAL PERSONAGES

KING OF ENGLAND
QUEEN OF SPAIN

EMPEROR OF GERMANY

KING OF SPAIN

EMPERESS OF GERMANY

QUEEN OF ENGLAND

QUEEN OF PORTUGAL

QUEEN OF NORWAY

carrying with him constantly a green covered note-book in which he worked out, when not engaged in social or business duties, the particular problem he was engaged in solving. Lord Kelvin left no heir and the title becomes extinct. His first wife died in 1870 after a married life of eighteen years; the second wife, to whom he was married in 1874, survives him. William Thomson, who became Lord Kelvin, was born in Belfast in 1824. Eight years later his father was appointed professor of mathematics at Glasgow University and the son was attending classes there at the age of eleven. He was graduated from Cambridge in 1845 as a second wrangler, being immediately elected to a fellowship. The next year he was called to the chair of natural philosophy

at Glasgow, which he held until 1899. From 1846 his life history is that of physical science to which he contributed so much. He was the electrical engineer for the expedition that laid the first transatlantic cable and also of Sir James Anderson's expedition that laid the *Great Eastern* cable. Upon his return home he was knighted by Queen Victoria and raised to the peerage. Lord Kelvin came to this country in 1884, and again in 1897 and 1902, on one of these trips delivering a series of lectures before Johns Hopkins University at Baltimore. In 1896 there was held in Glasgow a celebration called the Lord Kelvin Jubilee in honor of his fifty years as professor at the university. Celebrated scientists from all over the world attended and some remarkable feats in telegraphy were chronicled. His contributions to the science that represented his life work were many and invaluable.

INTERNATIONAL politics are always a source of keen interest to most Americans whether the interests of this country are involved or not. For this reason many readers have followed rather closely the unusual number of visits that reigning European monarchs have been paying each other in the past six months. Hardly a week has passed that has not chronicled the visit of one king and his suite to an-

other. It is to be questioned, however, if ever so many important princes of the earth have been gathered together as in an assemblage recently celebrated in England, which, incidentally, has been the Mecca for an unusual number of rulers, not only

from Europe but other corners of the earth. In the photograph published in this issue of **THE BURR MCINTOSH MONTHLY** are pictured the King of England, King of Spain, German Emperor and their respective queens, the Queen of Norway and the Queen of Portugal.



The late H. O. HAVEMEYER

HENRY OSBORNE HAVEMEYER, who died December fourth, at his country place at Commack, L.I., was the head of the sugar trust and one of the half dozen richest men in the world. He had left New York to spend Thanksgiving

shooting on his estate and was stricken on Monday, December second. He was born in 1847, his family having been for two generations engaged in a modest way in the old Greenwich village in the sugar business. Entering the firm of Havemeyer & Company, which afterward became Havemeyer & Elder, he was the chief factor in the formation in 1887 of the American Sugar Refining Company, the official name of the sugar trust. For the first four years his brother was the president, but after that to the time of his death in December Henry Havemeyer was the head of the business. In 1883 he married Miss Louise Waldron Elder, daughter of George W. Elder, who had been his partner. Mr. Havemeyer was recognized as one of the most adroit men of the coterie that rule the stock market, and only a small part of his millions was amassed through sugar dividends. He was a good fighter and ten years ago in the sugar stock gamble scandal of the U.S. Senate stood trial rather than divulge any secrets, being subsequently acquitted. The same result came in a later investigation by the federal authorities of the sugar business, little information being secured through the testimony of this particular witness. His great hobby was old violins, of which he had the finest collection in this country. A member of many clubs, he spent most of his leisure time out



ALAN DALE

Photo by W. H. Vander Weyde, N.Y.

of town at Merivale. Most of his real estate holdings are in New York City. One of his most notable and most successful fights was that of a few years ago in putting to rout the Arbuckle sugar interests and gaining control himself.

ALAN DALE is one of the most famous dramatic critics in this country. He is an Englishman by birth but has made his reputation in this country as a writer on the drama. His criticisms, which are renowned for their caustic severity, have been a feature of the *New York American*,

though he has also been represented each month in another of William Randolph Hearst's publications, *The Cosmopolitan*. Each year Mr. Dale, which, by the way, is a sort of *nom de plume*, his real name being relegated to the shelf in favor of that of Robin Hood's follower, goes abroad to study the plays being presented in London, Paris and elsewhere on the Continent that may ultimately be seen in this country, either presented by the original company or an American organization. He has also written several books that have had a rather wide circulation.



MR. AND MRS. PETER DONALD
Who are now appearing in a Scotch sketch in vaudeville

Some years ago Mr. Donald played an important part with Henry Clay Barnabee in the old "Bostonians." Mrs. Donald also played with the "Bostonians," and in "Robin Hood" she sang the rôle of *An-nabel*. This was when she was Meta Carson. Later, as Mr. and Mrs. Donald, they

were two seasons with Fritz Scheff, and then they went into vaudeville with Mr. Barnabee. When he met with the accident that caused him to retire they started out for themselves and have met with nothing but success.

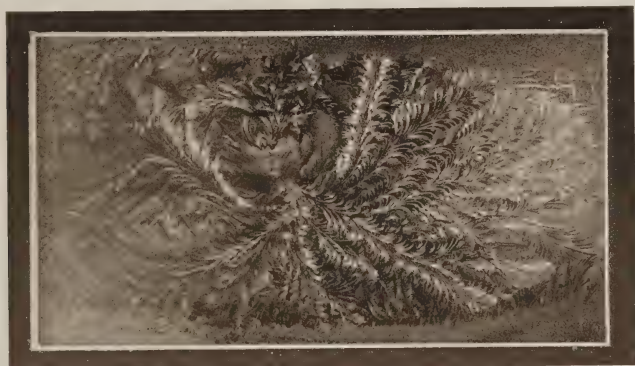


Photo by Verne Morton, N.Y.
A FROSTED WINDOW PANE



W. S. LOUSON

"CROSSING THE BAR"

The Burr McIntosh Monthly

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CLARK HOBART, Editor

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Volume XV

FEBRUARY, 1908

Number 59

ENTERED AT THE NEW YORK POST OFFICE AS SECOND-CLASS MAIL MATTER

Now that we have advanced so far into the new year as to be able to present this February number to our readers, we have had time to "take stock" of our Christmas sales and subscriptions, and they have been most gratifying, thanks to the continued liberal support of our old patrons and to the army of new subscribers which has been added to our ranks during the past three months.

At no other similar period of the magazine's history have so many spontaneous letters of congratulation been received at this office, which fact in itself is of the greatest satisfaction to all concerned, for it shows that THE BURR MCINTOSH MONTHLY has reached a degree of perfection it never before attained, and that we are producing a magazine which is appreciated by those who care for high-grade pictorial reproductions.

You have undoubtedly noticed the general broadening policy that has been operating since the early numbers of the publication; not only the physical widening of the book, which took place last August, but a breadth derived from the addition of new departments from time to time, which have greatly increased its scope, and general interest.

We should be glad to hear from our patrons regarding these departments, and again repeat our request for suggestions, for we are earnestly striving to please you and it is only by the letters we receive that we can know *directly* the result of our efforts; for one might be a subscriber, or purchase the magazine at the news-stand, and still be displeased with portions of it, or wish that it contained other matter or features that it has never taken into account.

These are things we would like much

to know, and you can be assured that such suggestions will be carefully considered, and whenever practicable they will be adopted.

The coming March number will not be behind in the matter of excellent features and interesting portraits of prominent people. There will be some extremely good color panels, and among the stage favorites will be a number of hitherto unpublished portraits. "Music and Musicians" will show with others a portrait group of the celebrated Kneisel Quartet. Geo. R. Baird contributes an article on New Zealand, and with it will appear some splendid photographs of that far-away and, to us, little known country; and Siam will also be represented by a number of scenes.

With the January number began a series of "Childhood" drawings with appropriate jingles by Marguerite Downing, one of which will be published each month throughout the year. The drawings will be typical of the month in which they appear, and as they will be printed in colors they should prove a valuable addition to the magazine. Miss Downing is well known as a painter of child life, and for her portraits, with which latter she has been very successful.

The contents of the other departments of the book will be fully up to our standard, and better if it is possible for us to make them so, for it is our constant aim to keep pace at least with the ever-increasing appreciation of our readers.

We already have on hand much that is unusual and seasonable in the way of material for the spring and summer months, so we can safely promise that the ensuing numbers of the magazine will give much pleasure and entertainment to the readers of THE BURR MCINTOSH MONTHLY.

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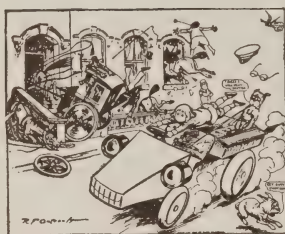
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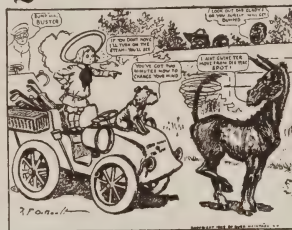
1 "A QUIET DAY IN TOWN"
"BUSTER BROWN AND HIS BUBBLE"—1



2 "HANDS UP"
"BUSTER BROWN AND HIS BUBBLE"—2



3 "BLACK OR WHITE"
"BUSTER BROWN AND HIS BUBBLE"—3



4 "LOOKING FOR TROUBLE"
"BUSTER BROWN AND HIS BUBBLE"—4



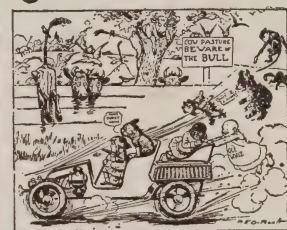
5 "A GOOD BUMP"
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7 "A RISE IN BEER"
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9 "THE CONSTABLE"
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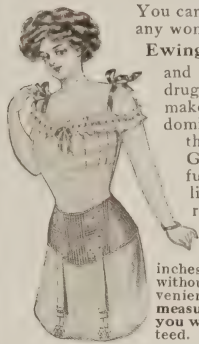
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Photographs must be submitted with the distinct understanding that if they do not win a prize they may be used for publication in THE BURR MCINTOSH MONTHLY upon payment of our regular rates; and the management reserve the right not to award any prize, if the photographs are not considered of sufficient merit.

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NOTE.—We would greatly appreciate it if participants in our prize contests would in future state what camera, lens, plates and paper they use.

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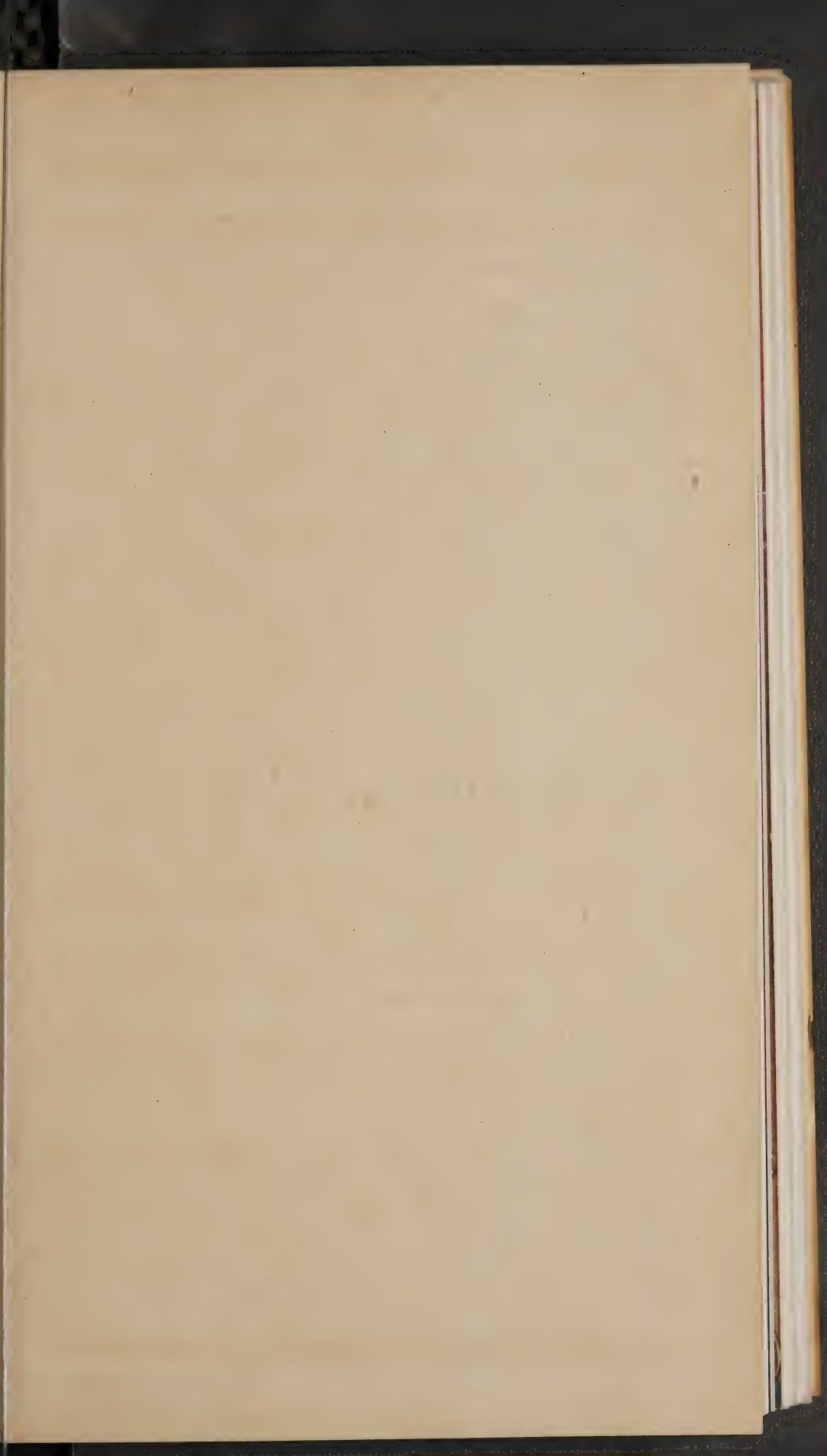
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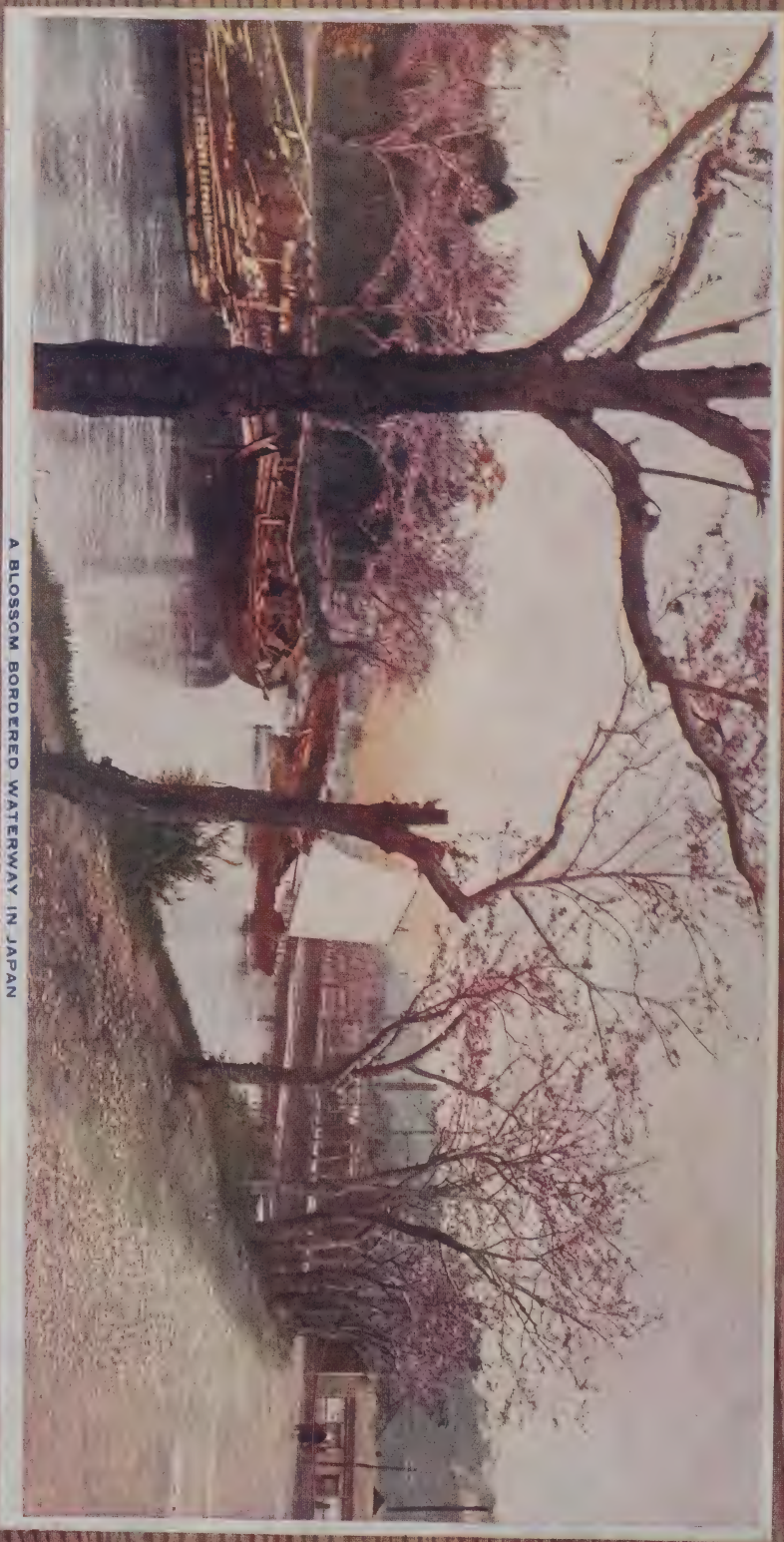
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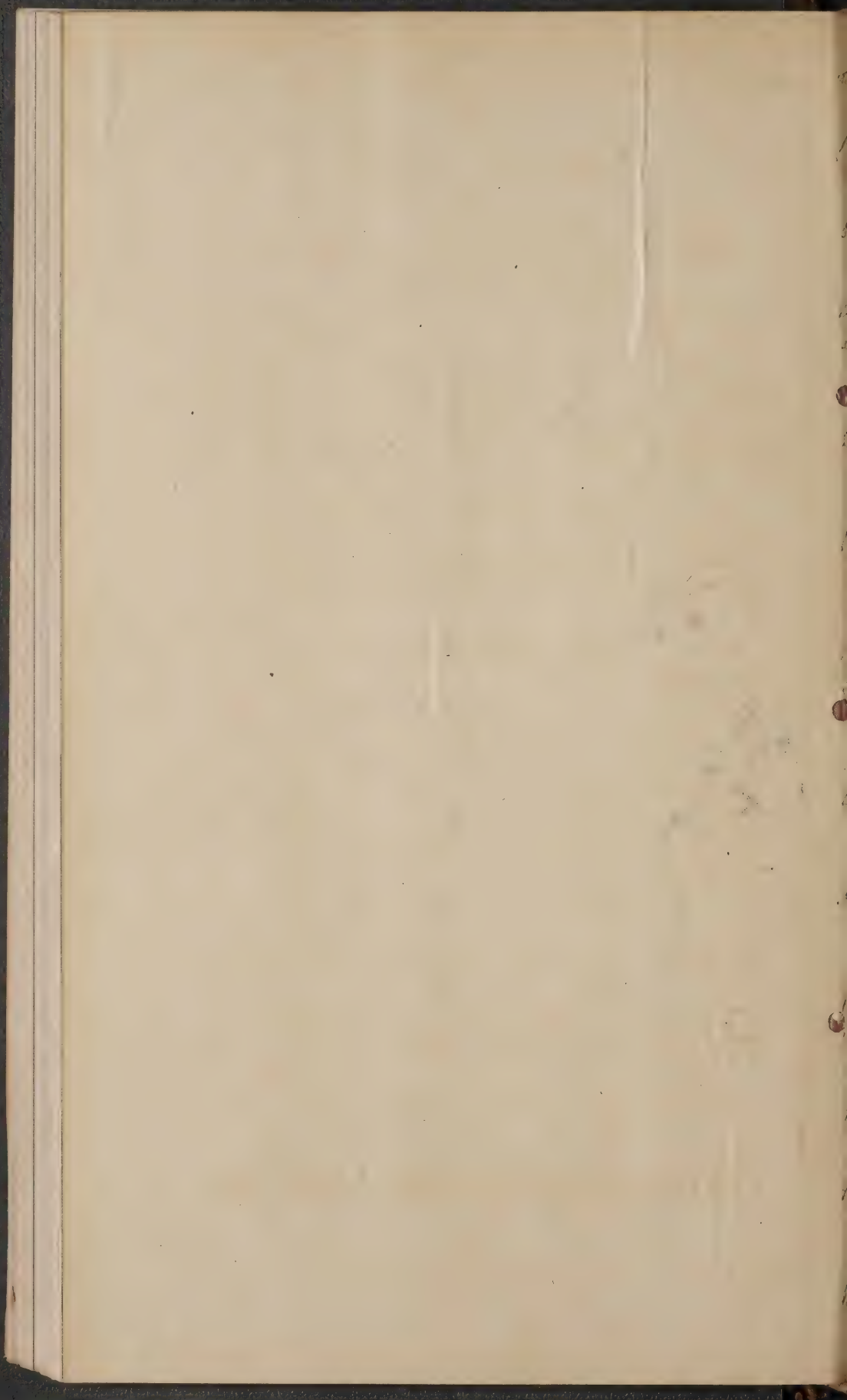
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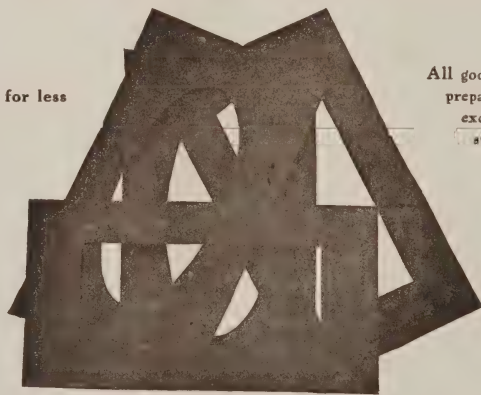
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"ROSALIND"

Photo by Matsene, N. Y.



Photo by Matsene. N. Y.

CHARLES CHERRY
With Maxine Elliott in "Under the Greenwood Tree"



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ALESSANDRO BONCI
Metropolitan Opera Co.



BILLIE BURKE

Photo by Burr McIntosh, N. Y.



Photo by Arnold Genthe, Cal.

MRS. FISKE
In "Rosmersholm"



Photo by Dover Street Studios, London

MADGE LESSING



MABEL HITE
In "A Knight for a Day"

Photo by Matsene, N. Y.



Photo by Reutlinger, Paris

MLLE. REGNIER
Of the Theatre Gymnase, Paris



JOSEPHINE VICTOR
As Joy in "The Secret Orchard"



Photo by Matsene, N. Y.

DORIS KEANE



Photo by Hall, N.Y.

ANNA LAUGHLIN
In "The Top o' th' World"



Photo by Matsene, N. Y.

SALLIE FISHER
In "A Knight for a Day"



Photo by White, N.Y.

LOUISE GUNNING
In "Tom Jones"



Photo copyright, 1907, by Frank Scott Clarke, Mich.

ELEANOR ROBSON



Photo by Lafayette, London

BARONESS D'ERLANGER

OUR PORTRAITS

MABEL TALIAFERRO, the subject of this month's cover design, is the wife of Frederic Thompson, the originator of famous Luna Park and the New York Hippodrome. She is starring in a play by Margaret Mayo, produced by her husband called "Polly of the Circus," dealing with the love affair of a circus rider and a minister in a small provincial town in the West, the course of their true love running anything but smoothly.

CHARLES CHERRY is the leading man, as he has been for some time, of beautiful Maxine Elliott. During the rehearsals of "Under the Greenwood Tree," the Henry Esmond play used as a vehicle this season by Miss Elliott in England and this country, Cherry was seriously injured and even after a postponement of the opening in New York it was several weeks before he was able to play opposite to Miss Elliott.

ALESSANDRO BONCI is the Italian tenor brought to this country by Oscar Hammerstein last year to rival Caruso at the Metropolitan Opera House. So well did he do that Conried captured him for his own forces for the season of 1907-8, compelling Mr. Hammerstein to seek another tenor abroad to fill the vacancy at the Manhattan Opera House.

BILLIE BURKE, the American girl to whom fame came by way of the English stage, is now on tour with John Drew whose leading woman she is in "My Wife."

MRS. FISKE is starring this season in Ibsen's "Rosmersholm," one of his comparatively unknown plays. She is supported by the Manhattan company. More extended comment on the play is to be found in this issue under "The Season's Notable Plays."

MADGE LESSING is an American light opera or musical comedy celebrity who now lives in London with her husband who is engaged in the theatrical business on the other side. She occasionally makes a stage appearance, last Christmas time appearing in one of London's innumerable pantomimes.

MABEL HITE is the wife of Mike Donlin, one of the greatest professional baseball players in the country. She is now

in vaudeville following a long musical comedy engagement in Chicago.

JOSEPHINE VICTOR is in private life the wife of Francis Reid, one of the managers of Channing Pollock's play "The Secret Orchard" in which play Miss Victor first came to the notice of Broadway theatergoers. She had served a long apprenticeship in stock companies and was at one time understudy to Madam Kalish.

DORIS KEANE, following the closing of the Henry Arthur Jones play, "The Hippocrites," in which she made the greatest hit of her career, is to appear in a new play actor-author William Gillette called "That Little Affair at Boyds."

ANNA LAUGHLIN, known throughout the country for her playing the rôle of Dorothy in "The Wizard of Oz," is now in another fantastic musical piece along the same lines called "The Top o' th' World."

SALLIE FISHER, who first sang "Dearie" into popularity while a member of Frank Daniels' company in "Sergeant Brue," is now in "A Knight for a Day," a musical comedy that failed under its original title of "Mam'selle Sallie," but has since in its revised form made a great big hit in Chicago and New York.

LOUISE GUNNING is now one of the featured players in "Tom Jones," an English light opera which is playing in this country after a successful season in London. It is notable for its pretty music and staging, being filled with costumes of another era. Miss Gunning is one of the stage's conspicuous light opera and musical comedy singers, making her first real hit in the late Charles Hoyt's plays.

ELEANOR ROBSON is still using on tour "Salomy Jane," Paul Armstrong's splendid Western play based on Bret Harte's short story of the same name.

AMELIA ROSE is one of the show girl models in "The Soul Kiss," a new spectacular production by Florenz Ziegfeld, starring the great Danish actress and dancer Mlle. Genee who has made such a great success at the Empire Music Hall in London.

MUSIC AND MUSICIANS

By ARNOLD KRUCKMAN

HE is diminutive in stature, spare in speech, and foreign to the brusque methods of European conductors: but kindly, gentle Frank Damrosch is one of the world's giants in musical erudition and achievement. It is worth the journey from the other side of the globe to hear the music he evokes from the splendid chorus of the Musical Art Society in the two concerts annually given in New York City. You rarely are able to hear anything similar except perhaps in the exclusive religious establishments of Italy where most of the magnificent choral bodies are maintained for the fastidious pleasure of the clergy. Bonci, the golden-voiced Metropolitan Opera House tenor, came from one of these institutions.

The fine divination with which Mr. Damrosch has selected the components of his chorus and the infinite patience with which he has welded the various constituents into the splendid human instrument he has built could only be the result of the work of a man gifted with the singular pedagogical talents that he possesses. Not only is he able to express his beautiful conceptions of music through the difficult medium of a large choral body that is totally unassisted by artificial instruments of any kind, but he is able to impart knowledge and mold minds with the genius of a great teacher like Froebel. The widely stimulating Symphony Concerts for Young People in New York City are by far better known than the forceful spirit behind them. In these concerts Mr. Damrosch, by means of lecture and music, pleasantly guides any one who may wish

to follow to an intelligent appreciation of what constitutes music, and what influences have caused the evolution of the various styles of composition, instruments,

and composers. His work here is characterized by that same quality which makes his performance upon the living instrument of the Musical Art Society the quintessence of delicacy. Comparatively slightly known and rarely seen except locally he is probably the greatest native force in current American music progress.

His brother, Walter Damrosch, in everything except musical erudi-

tion and competency, is his complete polar opposite. Walter Damrosch, in personality and music, epitomizes America. With a splendid musical equipment, fine ability and cultured taste he is gifted with an executive and constructive genius. He is restlessly ambitious, aggressive, militant and modern to the minute. Every layman in the world, musically intelligent, has heard about Walter Damrosch. In Europe it was confidently anticipated that he would be chosen director of the Metropolitan Opera House. When the appointment of Herr Conried was announced the exasperation of the Europeans was speechless. It was, of course, almost impossible for them to understand that the very assertive emphasis of character which they admired in Mr. Damrosch cultivated for him in this country a goodly crop of opponents. His most conspicuous activity at the present time is the conductorship of the Symphony Society of New York. In every one of its concerts improvement is strikingly apparent. Lately it has started



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by Louis G. Mass, N. Y.

THE KNEISEL QUARTET

its second half of the season with what is practically the first orchestral presentation of Tschaikowsky's opera "Paul Onegin." This is the greatest of all Russian composers' most popular stage contribution. With Latin races it is not popular for

form by insisting upon having music in their chambers while they lay abed.

If the Kneisel Quartet represents the extraordinary in music the Russian Symphony Orchestra of New York is a vivid illustration of the very ordinary. The



Photo by Fowler, III.

WALTER DAMROSCH

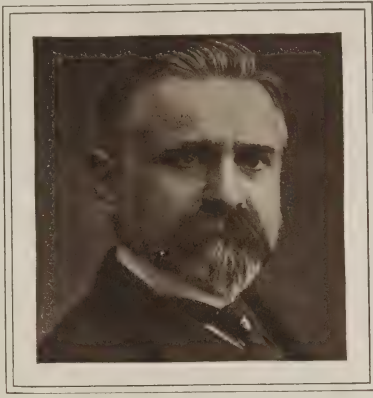


Photo by Davis and Sandford, N. Y.

FRANK DAMROSCH

they do not like Tschaikowsky's music. But he is invariably successful with Anglo-Saxons and this opera has become very well known to European opera patrons in Anglo-Saxon centers. It is a significant commentary on the poverty of musical knowledge and commercial courage in those who direct the destinies of our opera houses that it is necessary to chronicle the fact that no attempt has ever been made to produce this opera here.

Our purveyors of grand opera unquestionably are inferior and stupid but we console ourselves with the thought that we have the greatest and most perfect chamber-music quartet in existence. Unprejudiced Great Ones from Europe concede that the Kneisel organization excels the Joachim Quartet. One is very grateful to Mr. Kneisel for his admirable consistency in remaining true to himself and his art by refusing the leadership of the Philadelphia Orchestra in order that he might continue this historical organization. If you lack a taste for chamber-music it is surely because you have never heard the Kneisels play. There is no other vehicle which expresses the most intimate form of pure music in a manner so exquisitely satisfying to the most sensitive demand of the soul. For this one thing alone one should always be grateful to the dissipated olden-time kings who compelled the invention of this

Russian Symphony Society is supported practically by the wealthy Russian colony in New York City and its purpose is to introduce the unknown works of Russian composers. Some of this music is good and some of it is ordinary, and some has no excuse for being; but none of it is ever translated with any exceptional ability or illumination. Mechanically the members of the orchestra are respectable musicians and the conductor, Modest Altschuler, is a scholar, trained by Wassily Safonoff, the greatest living Russian musician, who has nursed the numerous prodigies which have come from the Imperial Conservatory at Moscow. But leaving

scholarship out of the question, qualities which make an efficient conductor are the same as those which make a successful general or a successful statesman, or any kind of success that is dependent upon the control and manipulation of human beings. And of these qualities Mr. Altschuler is almost devoid. Besides he is commonplace, stolid and insensible to the acutely delicate beauties of music.



Photo by Aime Dupont, N. Y.

MODEST ALTSCHULER

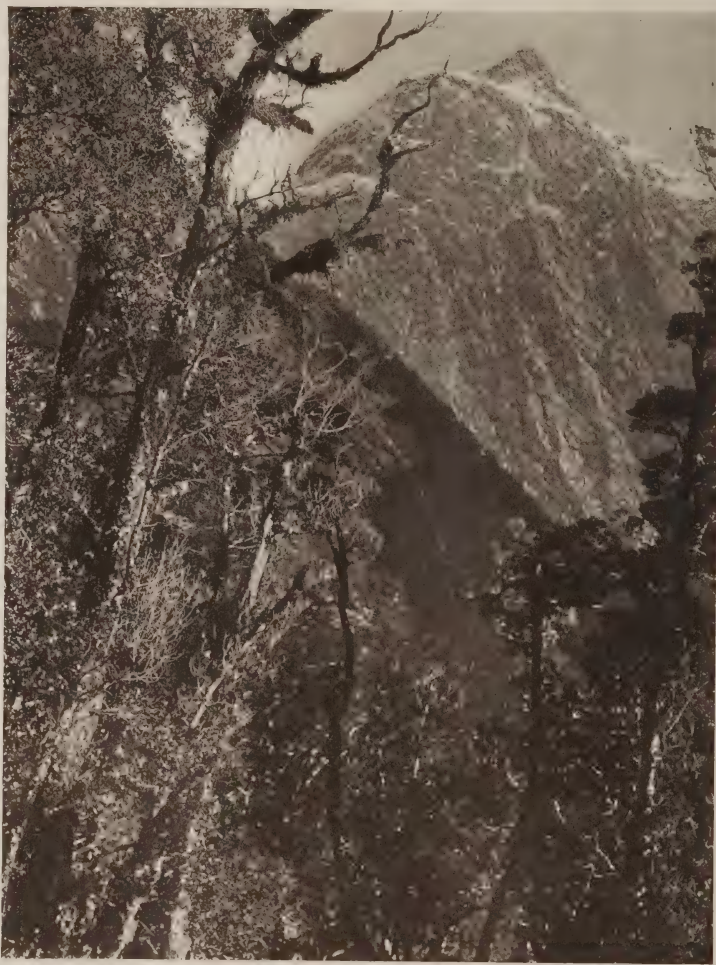
In grand opera Mr. Hammerstein provided the newspaper sensation of the season in Madame Luisa Tetrazzini, the \$3,000 per night colorature singer. She is fat, more than forty, with much magnetism and some high notes emulating the Washington Monument; otherwise, however, she is ordinary.

NEW ZEALAND

The Glory of the South Seas

By GEORGE D. BAIRD

Photos by New Zealand Government Tourist Dept.



NEW ZEALAND

Mt. Daniels, from Milford Track

WE frequently hear, or rather see, paragraphs and magazine articles concerning New Zealand's progress in sociological questions and some of us are interested, whilst some of us see little use in

their iteration and reiteration, for each country, in these directions, will work out its own salvation. But of nature there, and of the landscape aspects of this wonderful country, the glory of the South Seas, we



NEW ZEALAND

Boat Landing, Arthur River, Milford Sound

hear very little. Yet in its natural beauty are the abiding pleasures of the senses to which it is the mission of this magazine to minister. New Zealand is the Norway of the Southern Hemisphere; it is also Yellowstone Park, as well as the Swiss Alps,

these are grand beyond the possibilities of language. Milford Sound, for instance, is justly esteemed one of the wonder places on the earth's surface. It is safe to say that no other spot of equal dimensions contains such a marvelous variety of scenic



NEW ZEALAND

Queenstown and Lake Wakatipu

and it is, besides, much more that is all its own.

Among its most remarkable features are its "sounds" on the west coast, corresponding to the fiords of Norway. Some of

splendor. It is an arm of the sea 1200 feet deep, not more than ten miles long, running up into the very mountains. It was the trough of a great glacier in the ages of long ago. The walls of this water cañon



NEW ZEALAND

Geysers at Whakarewarewa

are probably the most tremendous in the world. On the north Pembroke Peak rises to the height of 5700 feet and on the south side Mitre Peak raises its giant form

and it carries in its arms brilliant white glaciers. The highest peak in this remarkable region, Mt. Tukoko, is over 9000 feet. It is about ten miles from the water's edge



NEW ZEALAND

Mt. Edgmont (8,260 feet), Taranaki

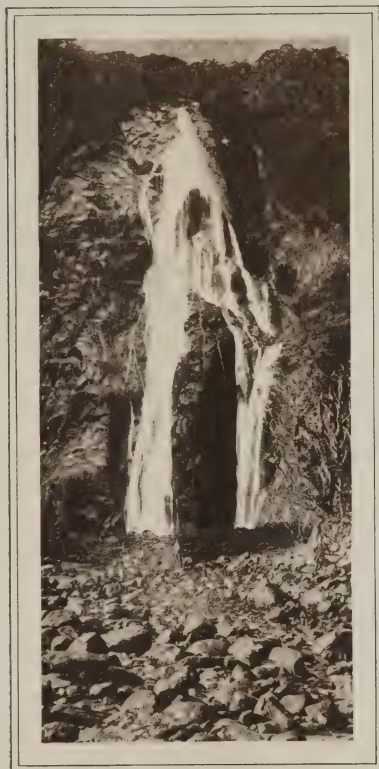
5560 feet above the waters, lifting its wedge-shaped form far into the blue sky,

—but what is ten miles when cliffs are a mile high?

The waterfalls of Milford Sound are charming, and fascinatingly set on the bleak and forbidding surfaces of the rock-ribbed hills. Bowen Falls drop 540 feet, and as the streams spring from rock to rock, the cascade is enveloped in a dreamy gown of mist. Stirling Falls seem to leap from the very heart of one of the oldest cliffs, and fall 500 feet into the waters of the sound.

Two miles from Milford Sound, connected by the Arthur River, is Lake Ada,

privilege of looking down Clinton Valley. From its floor, carpeted with profuse vegetation, the mountains rise in two vast



NEW ZEALAND
Bowen Falls (540 feet), Milford Sound

one of the most beautiful on earth, held in the embrace of the immense mountains by which it is surrounded. Then comes "The Devil's Punch Bowl" with another waterfall, very like to the Nevada Falls in our own Yosemite, and on past Mt. Daniels and the inaccessible Balloon Mountain we stand in front of the Sutherland Falls, another water wonder coming down in three splendid leaps, the first 815 feet, the next 751 feet, and the last 338 feet.

All these are moreover embraced within a circumference of about twenty miles, and yet we have not reached the end. A vigorous trampster would consider it a pleasure to make McKinnon's Pass and have the



NEW ZEALAND
Milford Track

ranges at angles varying from forty-five degrees to ninety. The bases of the cliffs rise abruptly, then swing back with graceful curves, then rise almost perpendicularly, and finally curve backward towards the sky line. Down the faces of these cliffs a profusion of waterfalls leap and dash themselves to spray.

Now let us away to the mountains.

One of the most beautiful mountain chains in these southern islands is to be found at the head of Lake Wakatipu, where snow-fields dominated by Mt. Earnslaw 9,200 feet, present a splendid spectacle.

Still we are not really among the Southern Alps. Further north is seen Mt. Aspiring, 9,975 feet high, surrounded by glaciers. Still further north are the glaciers and ranges covered with eternal snow. Strange to say nature has balanced things by setting a great plateau in the center of the range and for fully one hundred miles this plateau is covered by perpetual glaciers.

The centerpiece of the glacier system of New Zealand is the Tasman Glacier, a river



NEW ZEALAND

Mt. Sefton (10,350 feet), Southern Alps



NEW ZEALAND

Mitre Peak and the Lion, Milford Sound

of ice, three miles wide and eighteen miles long. In itself it would not be extraordinary, but all this part of the Middle Island is one vast congregation of ice-falls and ice-fields. No one who has not witnessed the spectacle of avalanche and ice-fall, of vast snow-fields and colossal rivers of ice, can imagine the tremendous forces of nature manifested in these almost polar regions.

On the east side of the Tasman Glacier, is an imposing rampart of mountains, snow clad and forbidding, the two highest being Mt. Darwin, 9,715 feet, and Malte Brun, 10,420 feet above the sea. The range on the west side across the Tasman Glacier is even higher, and contains the giants of the Southern Alps. Among the others are Mt. De La Beche, 10,040 feet; Haidenger, 10,057 feet; Elie De Beaumont, 10,200 feet, and Mt. Sefton, 10,350 feet. The latter is regarded as the Matterhorn of New Zealand. Mt. Tasman

is the second peak in the islands, being 11,475 feet high, and Mt. Hector is third with 11,267 feet.

But all these wonders of majestic height and polar cold are not to be compared with the crowning summit of the New Zealand Alps. Mt. Cook, with an altitude of 12,350 feet, set on a plain so low as to give to the eye the full effect of nine

thousand feet of its height, is one of the landmarks of the world.

Huge, forbidding yet fascinating, glacier-robed and flaming in the sun, lifting its ancient crest aloft in the blue sky, rises in undisputed majesty the apex of the grand range, His Serene Highness Mt. Cook.

So much for the natural physical beauties which have barely been touched upon, but which, in a future

issue, will be more fully treated, together with the customs and institutions of the no less interesting inhabitants.



NEW ZEALAND

Largs's Peak, Lake St. Anan

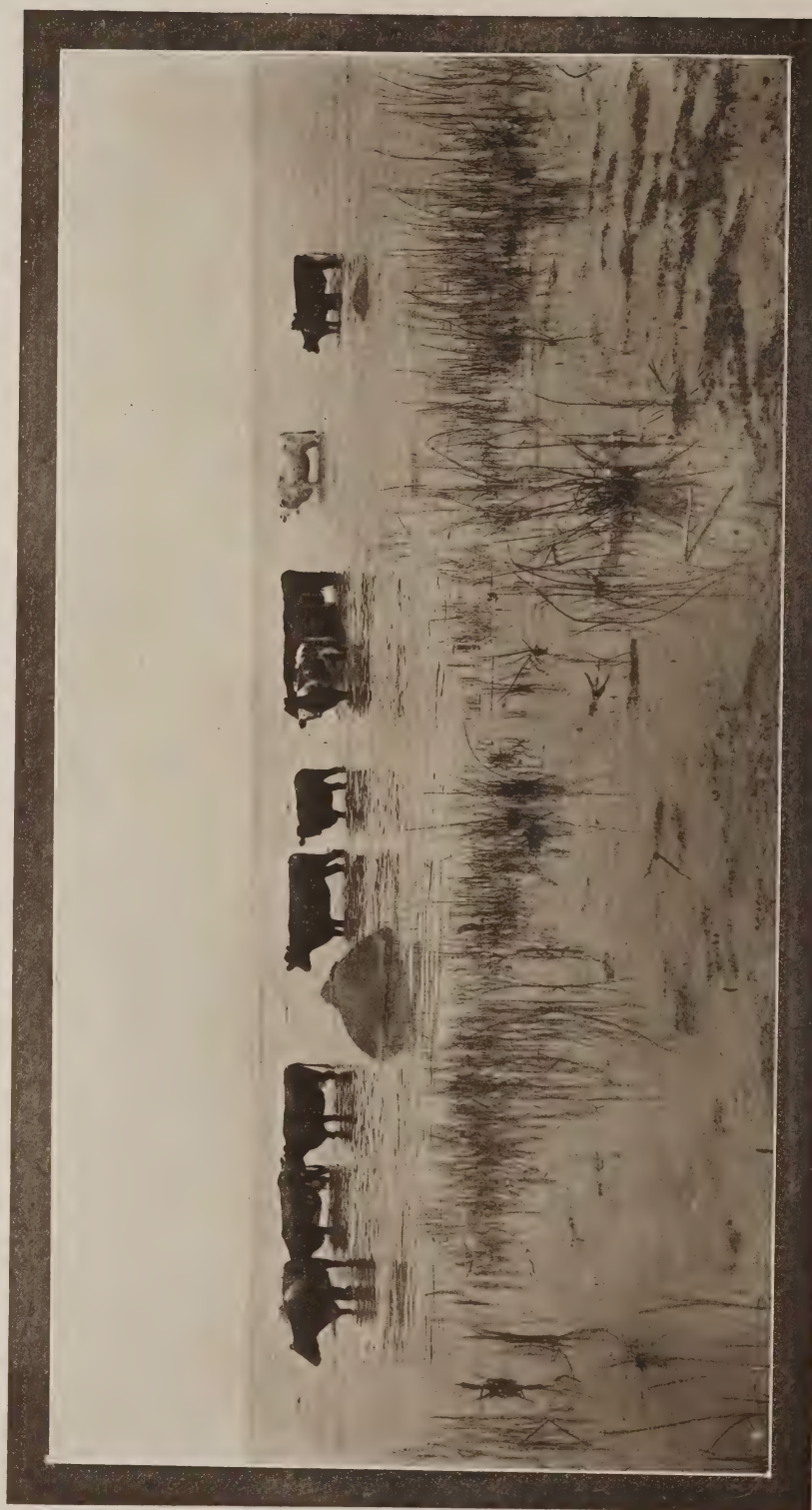


Photo by John Boyd, Ont.

"SUMMER NOON"

The Home-Coming of an Asiatic King

By CHARLES QUINCY TURNER



SIAM

Arch of the War Department, Bangkok

GOOD news has come across the seas from Siam, good news to every soul who has an artistic and esthetic delight in the Venice of the Orient. Ah, me! what a gorgeous, glorious land it is, the fitting home of a gentle, free people who are generous to a fault, as hospitable as nature, courteous by heredity, tolerant in religion, and without one grain of civilization's greed.

The Siamese are born children of delight, warm-hearted and laughter-loving, who never let pass an occasion for jollification, and, a little time ago, they had good reason to foregather from the mountains to the sea to welcome back from Europe to the capital their sagacious and well beloved king, who has saved the country from being ground out of national existence betwixt the upper millstone of Great Brit-

ain's desire to guard India on its Eastern border, and the nether millstone of France's gambogian aggrandizers. Both countries have now, through the artistic diplomacy of Siam's ruler, Chulalonkom I, and the good sense of King Edward the VII of England, and the president of the French Republic, guaranteed that Siam shall continue to enjoy independence, and work out its destiny along the lines laid down by the present king's father, enlarged and wisely administered by his son, who will be succeeded by the Crown Prince, trained in their traditions.

Nature intended Siam to be a paradise on earth, and fulfilled her design. How the heart of Chulalonkom and of his son must have throbbed with pride as they sailed up the bay into the winding familiar brown waters which lead from the sea, betwixt banks of emerald green to the very water's

edge, flanked with palm and sugar-cane, and marged on the farther cerulean skyline with waving palm and cocoanut.



SIAM
Arch of the Agricultural Department, Bangkok

Not only is nature picturesque, however; it is provident, for all the valleys of the great Menam watershed and of its delta



SIAM
Arch of the Department of Justice, Bangkok

are like those bordering on the Nile, enriched by the annual overflow from the hills, with the result that six weeks of man's labor ensures a sufficiency of rice for the

rest of the year. Happy land to be thus blessed with seasonable clouds which, using the language of another creed than theirs, "drop fatness upon the land," and to be surrounded, the year through, with climatic conditions which require for raiment only a strip of cotton stuff for working days and silken panung for holidays.

Nor were the king and the heir apparent disappointed; by every canal which permeates the capital, on every floating houseboat, and coign of vantage, a faithful people from far and near had gathered, with flowers in their hair, and babies astride their left hips, from houses of content and plenty, with music and joyousness they followed them to the royal residence, of



SIAM
Arch of the Finance Department, Bangkok

which Europe has no equal, and to the Watt Pra Keou, or sacred temple, set like a treasured gem, glittering with richest tints of blue and green and gold, midst the luxurious gardens and groves which surround the King's home.

Welcome to ears accustomed to the blare of Europe's military bands must have been the sweet jingle of the countless little bells which are hung along the roofs of the temples, and which the slightest breeze sets tinkling, and thrice welcome the content of a population which, though numbering millions, has no castes, that curse of other Asiatic realms; where every man can read and write, and live under his own fig tree and vine, in good patriarchal style, needing only to stretch out his hand for nature's provender, the guava, the grape, the mango,



SIAM

Arch of the Foreign Office, Bangkok

the pineapple, the plum, the cocoanut, and other luscious fruits, where the waters abound with fish, and where the bamboo built, palm thatched, floating household brings no anxieties on rent day, for there is none, nor city marshals to evict.

Is there any wonder that under the beneficent laws of the present king's wise father, of the formidable name "Phra-bal-Soondatch-Phra-Paramanda: Maha-Mongrest" and he was a wise and holy man, and of his son, the present king, who ascended the throne when he was thirteen years old and abolished slavery four years after, the Siamese are not only content but joyous and thankful. May they never pass through the gates of so-called Western knowledge, and under the yoke of Benthamism and Malthusianism, and all the other isms of the dismal sciences which have palsified life,

stagnated the artistic imagination and starved the bodies of countless millions in "the more advanced countries."

The reception was an omen of good portent, every department of civil government was emulated by the desire to make the welcome not only national but highly

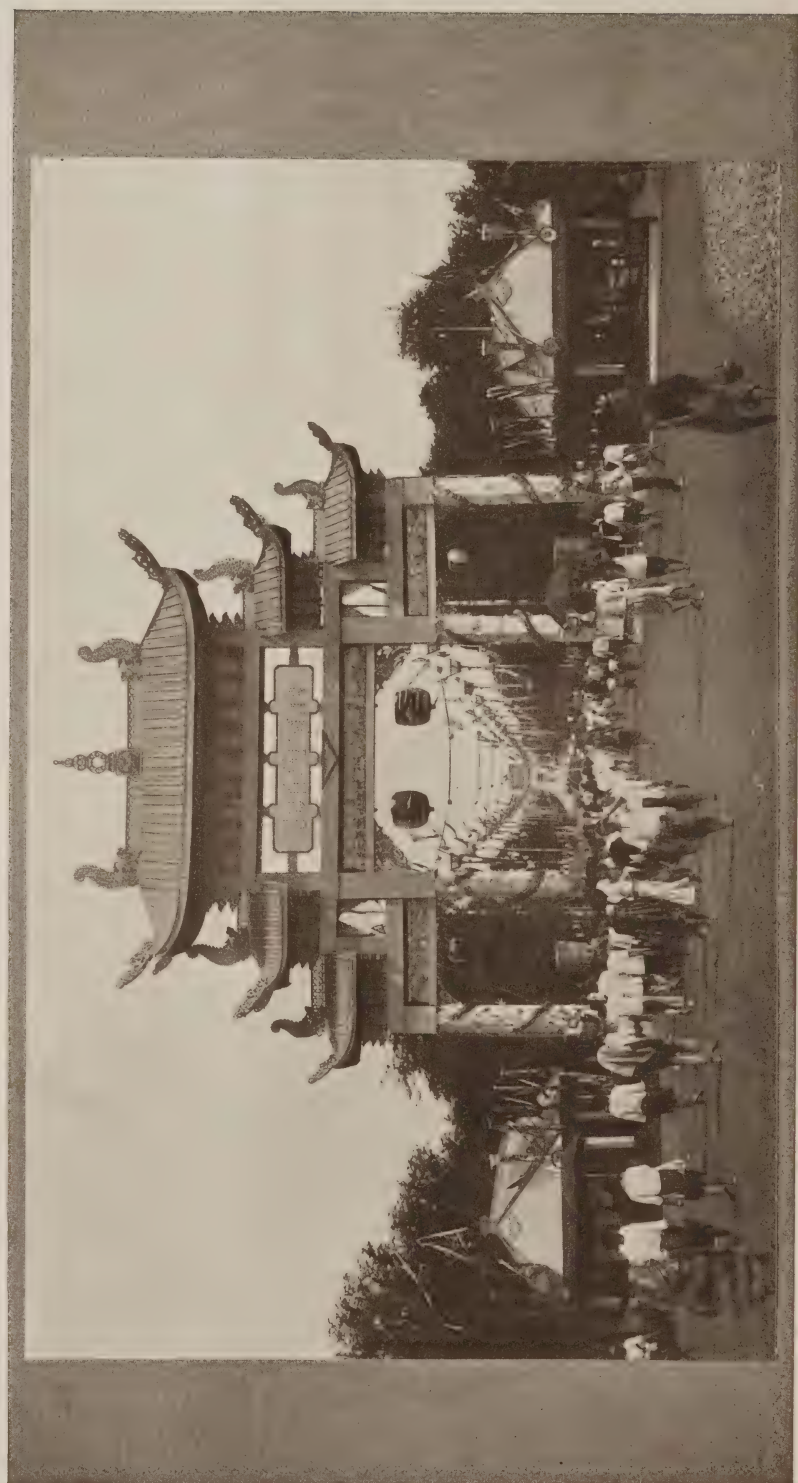
artistic, and we poor Occidentals living under stunted emotions and fretful skies must envy them the results as portrayed in the series of illustrations which we have had the good fortune to secure. I have seen many so-called "Courts of Honor" erected for similar occasions, but never such diversity, such spontaneous elegance, such complete fitness



SIAM

Arch of the Local Government, Bangkok

in variety, as these spread over the ample maidan of Bangkok. Each department worked out its own ideal through a series of designs which drew their inspiration from far-away Western Hindustan to far-





SIAM

Temples belonging to the Palace of the King, Bangkok

away Eastern Japan. Yet there was no discord, and when to these soul-satisfying

tudes, clothed in butterfly hues, it was a sight for the gods, whom, let us hope, will for centuries save Siam to its happy



SIAM

Arch of Public Works, Bangkok

"Arc de Triomphe" was added the pageantry which doth hedge an oriental potentate, the sacred elephants, the crowned princesses, and their suites, the yellow-robed priests, the dancing maidens, and the joyful and courteous acclaiming multi-



SIAM

Royal Elephants entering the Palace, Bangkok

people, its wise rulers, and its admirers in other countries all over the world.



THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON

ONE marked characteristic of the theatrical season of 1907-8, which I have mentioned before, is the number of failures which has been recorded. Each succeeding month brings its more than full quota so that without any question the season will live long in theatrical annals as one memorable for its disasters. The Garden Theater, for example, has been occupied only occasionally and the Madison Square Theater has been closed for more weeks than it has housed attractions, the latter invariably lasting but a short time on account of the mediocrity of what was offered. Other playhouses

along Broadway have had almost fortnightly changes of program and become "continuous houses" in the sense that one could not tell from month to month or even, in some instances, week to week, what was playing or about to play there. Never has the line of demarcation between success and failure been as well drawn as at present. To succeed a play has had to possess undeniably good qualities; people will not spend their money on plays that in other years would have prospered and enjoyed long metropolitan runs. Inasmuch as the rest of the country looks to New York, the chief producing center of the country, for its new plays the outlying districts will feel this dearth of theatrical material next season. Chronicling the success of the few productions that have scored consequently becomes a welcome task, so many have been the unsuccessful applicants for fame and money in New York's playhouses.

Mrs. Fiske with the Manhattan company, an organization of worth including Bruce McRae, Fuller Mellish, long with

Mansfield, George Arliss, than whom no cleverer leading man is on the American stage to-day, Albert Bruning, and Florence Montgomery, has been offering

Ibsen's "Rosmersholm," one of the least well known and acted of the great Norwegian dramatist's output. Because of the intelligence of star and supporting players the piece made an artistic success and an also not-to-be-despised monetary appeal for several weeks at the Lyric Theater, giving place to E. H. Southern in repertoire including "The Fool Hath Said—There is No God" (his only new offering), and revivals of "Hamlet" and "Our American



Mrs. Fiske and Fuller Mellish in Ibsen's "Rosmersholm"

Cousin" or "Dundreary" as it is better known, playing the part made famous by his talented father.

After all sorts of hard luck, non-success having relentlessly pursued him ever since his separation from Lew Fields, Joe Weber has made a big hit in "The Burlesque of the Merry Widow." After the early season fiasco of "Hip, Hip, Hooray!" with its inadequate company of ex-vaudevillians, the little actor-manager was wise enough to get together a company in which are players with names which will bear comparison with some of those who made the music hall famous in the past, including Peter Dailey, who never should have been allowed to leave this place; Lulu Glaser, freed from unamusing "Lola 'From Berlin" in which she tried to star earlier in the season; Charles Ross and his wife, Mabel Fenton, Albert Hart, famous as the successor to DeWolf Hopper in many of the latter's greatest successes, and Bessie Clayton. George Hobart wrote the burlesque, the original music of Franz Lehár being used "by permission of Henry

W. Savage," importer of the original widow. The music, of course, is undeniably good, and the book, undergoing that process of change inseparable from music hall burlesques, measures up to the proper fun standards. A comely, well constructed chorus is another asset not to be overlooked. The result of this combination of clever players, good music, rather funny book and good staging has been a merited succession of full houses.

Another lighter form of entertainment to register a New York hit has been "Miss Hook of Holland" imported from England where it has been running at the Prince of Wales Theater since one year ago. It is presented here by an American company which does not compare, in my humble opinion, with the English original, Tom Wise, for instance, not

be, easily surpassing Miss Jay; Georgia Caine, on the other hand, a clever artist, is without an opportunity in the rôle originated by Gracie Leigh, though one

song on petticoats is a sort of oasis in the desert of opportunity. The piece is well staged and though not very funny, practically no Americanization having been attempted, it has taken advantage of the dearth of good things in the musical line to find success at the Criterion Theater. It is laid in Holland and any one who has ever seen that land of wooden shoes, canals and wind-

mills will realize at once the picturesque possibilities of costuming and staging.

Alla Nazimova, after an almost unbroken line of successes, so many, in fact, that she has been kept in New York month after month until more than a year has passed since her début at the late Princess Theater as an English-speaking actress in "Hedda Gabler," has encountered a play that has proven to be short lived. "The Comet," written by Owen Johnson, a magazine writer of some note and the man who discovered and started Nazimova on her victorious career in English, is the author of this hybrid, pseudo-Ibsenish play which outdoes the Norwegian in morbidness without his superb mentality and ability as a technician and writer to make amends for its somberness. The Russian actress playing a *Magda* sort of heroine with a most lurid past and present returns to her former home in the Spanish Pyrenees seeking to revenge herself on the man that had seduced her.

"The Talk of New York" by young George Cohan starring Victor Moore, Maude Adams in a new play from the French, "The Jesters," Maxine Elliott returning from England with "Under the Greenwood Tree," Ethel Barrymore in "Her Sister," Mabel Taliaferro in "Polly of the Circus," Viola Allen in "Irene Wycherley," and "A Knight for a Day" have been the other plays and players worthy of note, some of whom will be handled in subsequent issues of the BURR MCINTOSH.



Peter Dailey, Lulu Glaser and Charles Ross
in Weber's burlesque of "The Merry Widow"
at the Weber Theater



Tom Wise and Christie MacDonald
in "Miss Hook of Holland"

bearing comparison with G. P. Huntley, remembered in this country for his skilful playing in "The Three Little Maids." Paul Rubens's tinkly music has not suffered in transportation across the ocean while Christie MacDonald in Isabel Jay's part is as dainty and as delightful as can



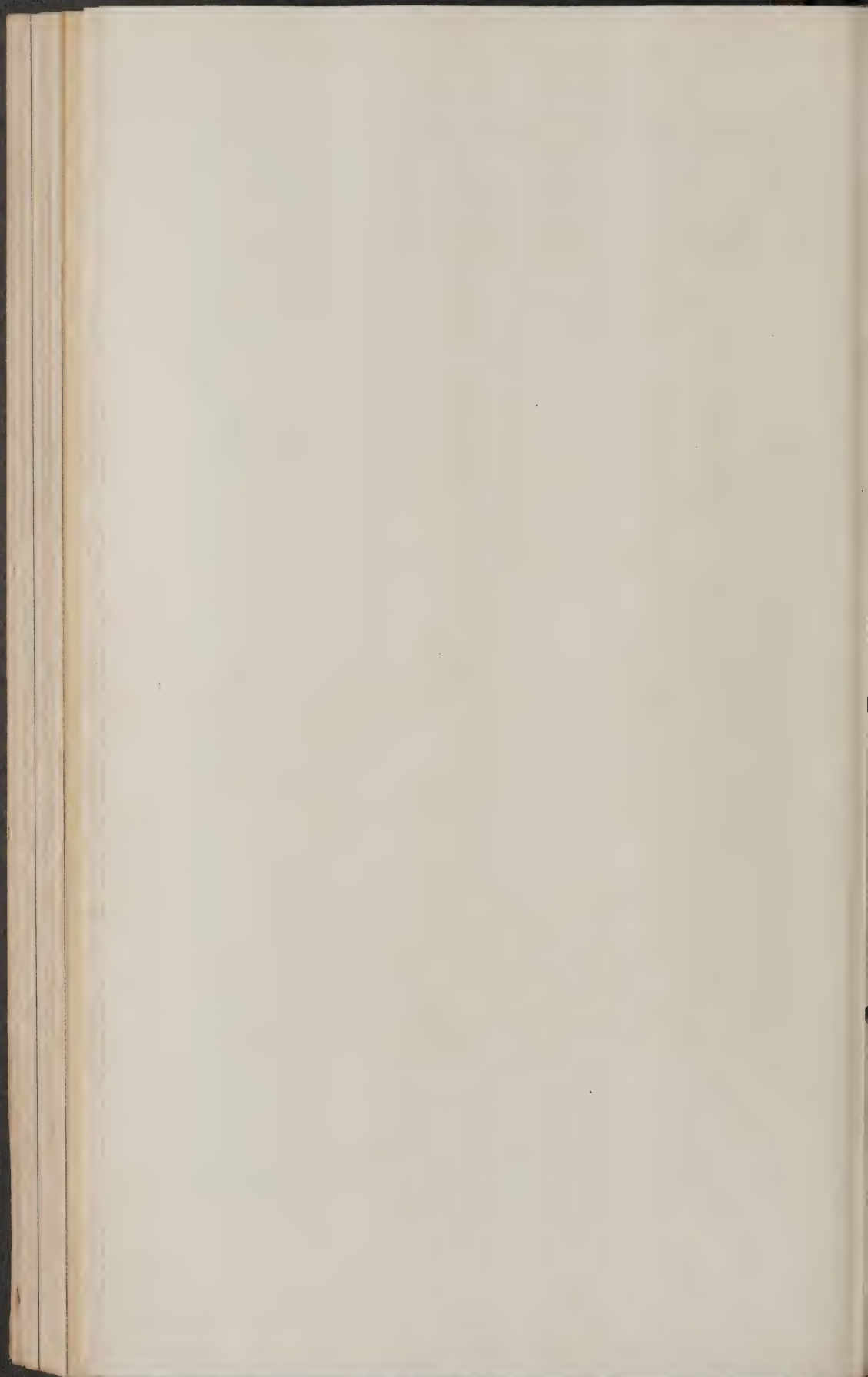
Photo by Albert R. Benedict

"A DAY OF RAIN IN CENTRAL PARK"



AMELIA ROSE

Photo by Matsene, N. Y.



PAINTING AND SCULPTURE

EUGENE PAUL ULLMAN
American Painter



EUGENE PAUL ULLMAN

"PORTRAIT OF MADAME HANAKO," THE JAPANESE ACTRESS

EUGENE PAUL ULLMAN is one of the prominent American painters living in Paris. He was born in New York in 1877. After studying with William M. Chase he went abroad and spent much time in the galler-

ies of France, Italy, Spain, Holland, Belgium and Germany.

In 1903 he sent his first picture "The Woman at a Mirror," to the Salon of the *Société Nationale des Beaux Arts*, and was



EUGENE PAUL ULLMAN, PAINTER

elected an associate of that institution. From that time he has been a regular exhibitor at the Salon and other exhibitions in Europe and America.



EUGENE PAUL ULLMAN
"PORTRAIT OF MADAME C."

In 1905 he received a first-class medal at Orleans, France, for his "Washerwomen at Concarneau," and the following year his

portrait of Mrs. Fisher won him the Temple Gold Medal at the Pennsylvania Academy. The portrait of Mrs. Ullman received a prize at Worcester. His portrait of William M. Chase has recently been acquired by the French Government.



EUGENE PAUL ULLMAN
"CHILD AT PLAY"
Paris Salon, 1907

The exhibition of his works in Paris in the spring of 1907 attracted much attention among the art lovers of that city, and such



EUGENE PAUL ULLMAN
"AU BUFFET"
Paris Salon, 1906

prominent critics as Alexandre, Bal, etc., praised his work very highly.

Mr. Ullman has held very successful exhibitions this winter in New York, Philadelphia and several Western cities.



EUGENE PAUL ULLMAN

"PORTRAIT OF MRS. BOOTH TARKINGTON."



EUGENE PAUL ULLMAN

"PORTRAIT OF WILLIAM M. CHASE," AMERICAN PAINTER
(Painting purchased by the French Government)

THE ART OF PAUL CÉZANNE

By OTTILIE DE KOZMUTZA, PARIS



PAUL CÉZANNE

"LANDSCAPE"

(Photo loaned by M. Volland, Paris)

PAUL CÉZANNE, a painter little known to the American art world, and scarce accepted even in his native France by the public at large, is nevertheless to the connoisseur, and to his fellow artists, a power not to be ignored.

He is a man very sincere and very simple, and he speaks or rather lisps in a voice so soft that it is often very difficult to understand his grave and significant language; but his art is solid, well composed, sane and just, and being deeply contemplative one cannot help being impressed with the ring of truth that is the keynote of all his canvases.

He works long over his pictures; laying one thin coat of paint over another until he obtains that solidity and mellowness which are characteristic of his work, and one is conscious of this slowness of method in

viewing the infinite gradations of color and values which all his work shows and which could only be the result of the most painstaking research.

The mental attitude of the man is shown in the following incident. One day a young painter came to him seeking advice and Cézanne replied: "Go to the Louvre, but when you have viewed the masterpieces assembled there make haste to come away. This is important, for it vivifies in yourself when in contact with nature the instincts and sensations which reside in your heart."

This good counsel given to others, he was not loth to apply to himself, for the spirit which dictated the above is plainly traceable in his heads of peasants, and his still life studies as well as in his landscapes.

His life is one of solitude and without



PAUL CEZANNE

"STILL LIFE"

(Photo loaned by M. Vollard, Paris)



PAUL CEZANNE

"LANDSCAPE"

(Photo loaned by M. Vollard, Paris)

incident, in fact, he follows the precept which we quote in his own words: "Work without thought of your person and become

strong in knowledge. This is the end coveted by artists. All else to him is worth nothing."



BOUTET DE MONVEL

PORTRAIT OF RITA DEL ERIDO
Salon of the *Société Nationale*, Paris, 1907

BOUTET DE MONVEL, of whose work we publish a few reproductions, is one of the better known of contemporary French painters.

That he is versatile will be readily seen

These latter are extremely interesting in handling; the paint being laid on in small and rather isolated touches, which gives to the whole canvas an appearance very like a brilliant mosaic.



BOUTET DE MONVEL

"VERSAILLES"
Salon of the *Société Nationale*, Paris, 1906

by comparing the portrait of Roger de Monvel on the following page, which is as different from the other three engravings in point of view and treatment, as though it had come from another hand.

The poster painting of Rita del Erido which heads this page was originally designed as a frieze, which accounts, in a measure, for its extreme flatness and for the rigidity of the composition.



BOUTET DE MONVEL

PORTRAIT OF ROGER B. DE MONVEL
Salon of the *Société Nationale*, Paris, 1904



BOUTET DE MONVEL

"LES HALEURS"
Salon of the *Société Nationale*, Paris, 1906



MONTEREY BAY, CALIFORNIA

Photo by Lenwood Abbott, Cal.



Photo by Arthur Allyett, London

INTERIOR HOUSE OF LORDS, LONDON

Press gallery over clock. Ambassadors' seats are beside the press gallery.



Photo by Arthur Allyett, London

INTERIOR HOUSE OF COMMONS, LONDON

Public gallery over clock. Ladies' gallery behind grill.
Seat of the sergeant-at-arms

PHOTO CRAFT :: OUR PRIZES

UNDER THE LENS

By FRANK DAVEY



THIRD PRIZE

AUG. J. PASEWALK, WIS.

"LIKE SENTINELS THEY STAND"

WEBSTER'S definition of the word portrait is "A graphic delineation of an individual," hence an exact likeness of a living being. But that word portrait is much abused. All people understand physiognomy more or less, but very few know it. We all criticize portraits and decide in our minds whether a person looks intelligent or not. We often hear people say when examining a portrait, "That's a clever looking man"; "What a bright face that person has"; and a dozen other similar expressions. Such remarks as those prove that we understand physiognomy, yet clever people with handsome faces will go to a photographer and have

their portraits made without a particle of animation or expression.

Many people seem to think the less the expression the better the picture. They do not realize the fact that by taking out the modeling of the face they are handing down to posterity a picture that will be criticized as lacking in the essential of character. That is why a negative should be softened and have all the delineation possible in it, and if the face is a good one and the photographer makes the subject look like an imbecile in alabaster, he should be prosecuted for defamiation of character.

Nothing is more beautiful to see than

the lines caused by goodness. Study the face of a gambler, whose main effort is to hide his emotions. There you see a hard, solid face with tight lips and cold eye. The smile of this type is mechanical, like the stereotyped smile of a city waiter.

touching is indispensable, but should be manipulated by an artist.

Before the discovery of photography the artist who sat for hours and days watching the changes of tints and gradations of light and shadow, was the only



FIRST PRIZE

"HIGH WATER"

FEDORA E. D. BROWN, MICH.

The cold, calculating person smiles with his mouth. The good conscience smile is in the eyes, which exhibit more individual character than all the other parts of the face put together. The high light in the eye should never be tampered with, for it is the life of the face, continually changing, like the rays from a diamond. It shows the thoughts of the owner. Obliterate this little reflection of the eye and the face becomes dead.

Notwithstanding the vast strides made in photography during the last fifty years, the photograph as a likeness has not improved. The daguerreotypes made half a century ago are equal to any portrait taken now, and far superior to many, for there is more modeling and character in them than in most of the pictures of today. The reason is that the daguerreotype was not ruined by the so-called art of "retouching," a branch in photography that obliterates nature's finest work. Re-

authority on composition. At present, however, almost any one who takes up the study may soon learn to make a picture by a pleasing arrangement of the objects that appear in the subject to be photographed, if it be a landscape, or in the just management of the light, shade and accessories, if a portrait.

The kodak has been an excellent teacher. After a person has taken a few "snapshots" he begins to see details and forms that probably he never noticed before. He makes comparisons with other students, and so gradually comes to admire nature as she should be admired.

Photography has revolutionized almost every profession and trade. In considering what it has accomplished since its discovery it is one of the greatest and most important acquisitions of the present century. It has kept pace with steam and electricity and has taught us wonderful things hitherto undreamed of.



THIRD PRIZE

"WITHOUT A PEDIGREE"

WM. S. RICE, CAL.

Its benefactions to science are without number, and, in fact there is scarcely anything of importance accomplished by man that photography does not enter into its

such countless varieties of beautiful reproductions within the reach of all. Contrast a magazine of the present time with one of fifty years ago when there was



THIRD PRIZE

"ABOVE THE CLOUDS," NORTH CAROLINA

M. M. MELCHER, D.C.

evolution in greater or less degree. All of the illustrations in books and periodicals are to-day directly dependent upon it, and it is due to the cheapness of the method that we are permitted to have

nothing but the tediously wrought and extremely expensive wood-cut and steel engravings, and you will get a fair idea of the wonderful advance made in pictorial reproduction.



THIRD PRIZE

"A VILLAGE STREET"

GRACE E. MOUNTS, OHIO



THIRD PRIZE

"NEW HAVEN HARBOR"

A. F. BISHOP, CONN.

What the future will develop in this science no one can foretell, but judging from the past, those now alive will see the accomplishment of even more wonderful results than have already been at-

tained. Color photography, that will-o'-the-wisp to so many of the profession, will be a commercial reality, and one may then have a photographic portrait made in nature's true colors.



SECOND PRIZE

EDWIN M. BURR, CONN.

"THE WOOD ROAD"

HONORABLE MENTION:

- | | |
|-----------------------------|------------------------------|
| 1. A. B. Hargett, Md. | 11. Phil M. Riley, Mass. |
| 2. S. V. Martin, Cal. | 12. Dr. W. F. Zirath, Wis. |
| 3. F. E. Bronson, N.Y. | 13. C. S. Watkins, Cal. |
| 4. Clarence Hale, Ill. | 14. A. E. Bisantz, N.Y. |
| 5. R. H. Chapin, Mich. | 15. F. F. Sornberger, N.Y. |
| 6. F. S. Andrus, N.Y. | 16. Mrs. J. Bernard, N.Y. |
| 7. William G. Kreuter, N.Y. | 17. Frank Radway, N.Y. |
| 8. Miss G. Willson, N.Y. | 18. Chas. Vandervelde, Mich. |
| 9. Paul L. Anderson, N.J. | 19. J. M. Reen, N.Y. |
| 10. T. W. Kilmer, N.Y. | 20. W. R. Twiford, Neb. |



"IN THE HEAT OF THE DAY"

Copyright, 1904, by Graham Photo Co., Cal.



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When Teddy and I climbed up the hill,
The wind it blew, and blew, until
It blew our feet most off the ground,
And so we had to turn around.

But now we're coming down we find
It's much worse with the wind behind.
It seems as if things never could
Go just the way you wish they would.

PEOPLE OF NOTE



From stereograph copyright, 1908, by Underwood & Underwood, N. Y.

"MARK TWAIN" AND HIS DAUGHTER, MISS CLARA CLEMENS

MARK TWAIN, pictured in this issue of *THE BURR MCINTOSH MONTHLY* with his daughter, seems to have the happy faculty of always being in the public eye. Yet in his case, so lovable is the man, and so witty are his remarks which accompany

these appearances before the American public, that it is the sort of thing which meets with universal approbation instead of being made the subject of caustic comment by the people at large, who view with disfavor the attempts of other men to keep their

names and faces ever in sight whether in a newspaper or magazine. Recently Mr. Clemens has been in evidence in a manner that he of all persons would probably care



Photo by Robt. Lenz, Siam

**COLONEL H. R. H., PRINCE OF
KAMPENGPETCH,
Acting Chief of General Staff**

for least. He was one of the depositors in the Knickerbocker Trust Company of New York where he had on deposit at the time of the crash something like fifty thousand dollars. When it was proposed to make permanent the receivers of this institution he came to the front in opposition to such an action. From his point of view a permanent receiver costs as much to maintain as a harem, adding "anybody who has had experience in this line," meaning presumably permanent receiverships not harems, "will endorse my statement." His present experience recalls the praiseworthy action of the lovable old humorist many years ago when a publishing house in which he was interested failed. The succeeding years were devoted by him to paying off debts in connection with this which he was neither legally nor even morally bound to pay. Yet by that one of innumerable splendid actions which have characterized his entire life he made for himself a name that the money could never possibly secure.

PRINCES OF SIAM.—The return from Europe of the King of Siam was made the occasion of a truly regal celebration. In this the two princes pictured herewith played an all-important part. Prince Kampengpetch, son of the King, is acting chief of the general staff of the Siamese army,

and, he with another son, General Nakhon Chaisi, commander-in-chief of the army, were much in evidence in the review held before the returning monarch. The army organization consists of a peace force of sixty thousand men although this number in war time can be augmented to a very great extent. On the return of the King from his travels, which took him to England and many cities on the European Continent, one of the most noteworthy episodes being the bacchanalian revels in a town in Germany where he happened to be on the occasion of his birthday, the entire town eating and drinking at the King's expense; triumphal arches were erected in Bangkok and a scene enacted rivaling in splendor the return of a Roman conqueror. They are pictured elsewhere in this issue.

LEVI PARSONS MORTON, vice-president of the United States from 1889 to 1893, is one of the venerable "old guard" of the



Photo by Robt. Lenz, Siam

**GENERAL H. R. H., PRINCE OF
NAKHON CHAISAI
Commander-in-chief of His Majesty's Army**

country's conspicuous financiers. He was born May 16, 1824, the son of Rev. Daniel Oliver Morton at Shoreham, Vt., being the lineal descendant of George Morton, of Battery, Yorkshire, England, financial agent in London of the *Mayflower* Pilgrims who arrived at Plymouth, Mass., on the good ship *Ann* in 1623. Levi Morton was graduated from the Shoreham Academy, receiving many honorary degrees afterward



From stereograph copyright, 1907, by Underwood & Underwood, N.Y.

LATEST PHOTO OF THE HON. LEVI P. MORTON, IN HIS EIGHTY-FOURTH YEAR

from universities and colleges in this country. He has been married twice and has five children. He founded the banking houses in New York bearing his name and the Morton Trust Company. He has been a member of Congress, governor of New York, minister to France, and has held other equally important public positions.

MORRIS K. JESUP, who died at his home in New York January twenty-second, at the age of seventy-eight, was one of the most prominent men in the financial and civic life of New York City. Formerly president of the Chamber of Commerce and always one of its most enthusiastic mem-

bers, Mr. Jesup was widely known for his financial ability and his philanthropy. He retired from active business a year ago when he resigned the presidency of the Chamber of Commerce and left the Rapid Transit Commission on its dissolution shortly after his resignation from the Chamber of Commerce. Mr. Jesup was born at Westport, Conn., June 21, 1830. His father dying while he was still a child, Morris came with his mother and several brothers and sisters to the city of New York. He applied himself diligently to the acquisition of an education although his opportunities were few and would have discouraged the average youth. At a

very early age he entered the offices of Rogers, Ketchum & Grosvenor of the Paterson Locomotive Works. He made remarkable progress for a young man, his energy and perseverance aiding him to get ahead of his fellow clerks. When only twenty-two years of age he established the firm of Clark & Jesup, four years later founding the banking house of M. K. Jesup & Company. The firm prospered from the start and has in the intervening years, under various names, as partners came in or dropped out, the founder himself ultimately becoming a special partner, built up an enviable name for itself. It has been identified with many of the biggest American and foreign inter-

ests. For example Mr. Jesup was conspicuous in the financing and building of several of the biggest railroads in the West at a time when railroad construction was most profitable. As a director of numerous big financial institutions he was largely instrumental through his connections abroad in securing investments of capital by foreigners. He began his work with the New York Chamber of Commerce in 1863. Since that date he has been a helpful participant in the many actions of that body serving on many committees. For many years Mr. Jesup was president of the American Museum of Natural History aiding greatly in its growth, himself contributing valuable collections of specimens.

DAVID JAYNE HILL, our recently appointed Ambassador to Germany, has long been a conspicuous figure in the political and diplomatic world. He was born at Plainfield, N.J., June 10, 1850, the son of Rev. Daniel T. Hill. He graduated from Bucknell in 1874, pursuing his studies at the universities in Paris and Berlin. He subsequently received degrees from American universities. Successively president of Bucknell and the University of Rochester, he resigned the latter position to spend three years studying the public law of Europe. From 1898 to 1903 he was assistant secretary of state, the ambassadorship to

Switzerland following. The latter post was succeeded by that of minister to The Netherlands, after which came his appointment to Berlin. He played an important part in

the recent peace conference at The Hague. Ambassador Hill is a member of many scientific societies and has won fame as a writer on many biographical and scientific subjects. Among these have been "Life of Washington Irving," "Life of William Cullen Bryant," "Science of Rhetoric," "Elements of Psychology," "Social Influence of Christianity," "Principles and Fallacies of Socialism" and many authoritative widely read books on international law and diplomacy. Despite the fact that most of his life is being spent

on the other side of the ocean representing this country, Ambassador Hill is a member of the Authors and Century clubs in New

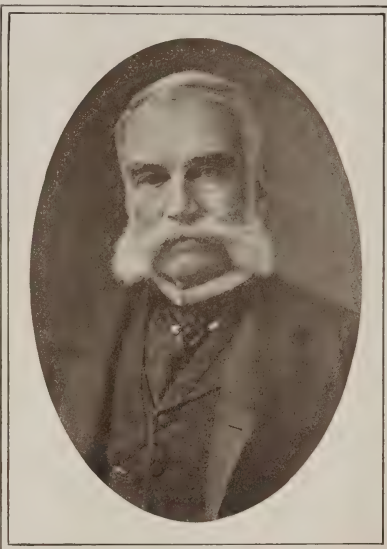


Photo by Pach, N.Y.

The late MORRIS K. JESUP

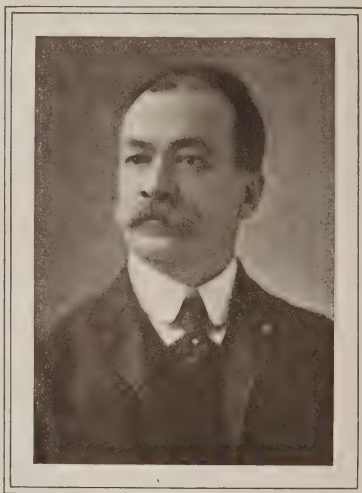


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DAVID J. HILL
New Ambassador to Germany

York and the Cosmos and the Metropolitan in Washington, D.C. Ambassador Hill succeeds Charlemagne Tower at Berlin.



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CLARK HOBART, Editor

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Volume XV

MARCH, 1908

Number 60

COPYRIGHT, 1908, BY BURR PUBLISHING CO. ENTERED AT NEW YORK POST OFFICE AS SECOND-CLASS MATTER.

"It's an ill wind that blows nobody good," is an old saying, but it is a true one, and especially so in our own case, for business never was better with us than it has been this season, which we take as proof that THE BURR MCINTOSH MONTHLY is considered a safer investment and one that yields better returns than many of the so-called financial institutions throughout the country. But, joking aside, we have every reason to be thankful to our patrons for their support during the somewhat worrying times of the past three or four months.

Now that that period is over we can all look forward with an almost absolute certainty to one of the most prosperous years in our history, and it is with this assurance of the future that we can promise you that THE BURR MCINTOSH MONTHLY for 1908 will be the best in every way since it started.

It will be more artistic in conception and more workmanlike in its construction, and the material both as to illustrations and text will be superior, as a whole, to anything we have yet given you.

With the April number we celebrate our fifth anniversary, and judging from the assembled material, which is now ready for the press, it will be one of our very best and one that you will be glad to own.

We have secured a very beautiful, specially-posed photograph of Miss Maude Adams, which will be reproduced in all the colors of nature on our April cover. This alone will be worth the price of the magazine for it is an extremely faithful portrait of this most popular actress.

Among other color panels will be a very unusual portrait of Alla Nazimova, and the Easter panel with verses by Marguerite Downing. The regular panel portraits have been very carefully selected both for the prominence of the individuals and for the excellence of the photographs themselves. There will be an article by Charles Quincy

Turner on that historically interesting South American country, Peru, illustrated with more than ordinarily good photographs. "Three Men Who Touched the Hearts" is the title of a short reminiscent article concerning Lincoln, Booth and Beecher, with portrait illustrations.

An unusual feature will be the downtown section of Manhattan Island, seen from the top of the east tower of the Brooklyn Bridge, showing the "growth" of sky-scrapers now covering this portion of the city, and with this will appear a photograph made thirty years ago from the same point, thus giving some idea of the stupendous amount of building that has been done during the last generation.

Music and Musicians will contain among others a portrait and sketch of the late Edward A. MacDowell, the celebrated American composer.

The brief outline we have given of what our April number will contain should make you look forward with pleasure to its appearance. It will surely be a splendid number, and we have not enumerated all of its excellent features by any means.

We hope you will continue to criticize our policy so we can keep closely in touch with what you like best in our publication, for it is our aim, above everything else, to make exactly the magazine our patrons want.

We are succeeding, we know, but we could do still better if more of our friends would send us their views. We receive a large number of suggestions each month from interested subscribers and readers, many of which we have been able to employ to advantage, but we want to hear from a larger percentage of our patrons so we can add to the best that is in our book, and gradually weed out that which is least good, and so make THE BURR MCINTOSH MONTHLY, in every way, the very finest pictorial magazine ever published.

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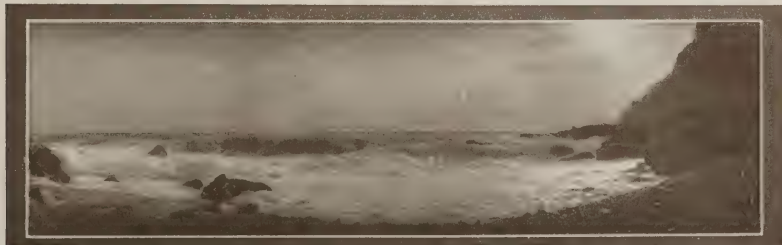
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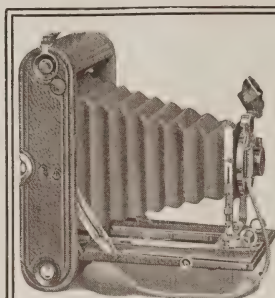
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OUR PRIZES FOR AMATEUR PHOTOGRAPHERS

For the BEST OUTDOOR PHOTOGRAPHS

made by amateurs, received at this office BEFORE MARCH 12, we will forward the following prizes and publish the winning photographs in the May number of **THE BURR MCINTOSH MONTHLY**.

(Any size or finish eligible)

FIRST PRIZE \$10.00
SECOND PRIZE 5.00
For the FIVE next best photographs \$2.00 each

For the best OUTDOOR FIGURE WORK sent in before April 12, 1908, a Special Prize of \$25.00 is offered. Mark these photos SPECIAL. The photograph winning Special Prize will be published in the June number. Write the name and address of photographer plainly on back of each photograph.

This competition is open free to any one who may desire to compete, without charge or consideration of any kind. The contestants need not be subscribers to **THE BURR MCINTOSH MONTHLY** in order to be eligible to compete for the prizes offered.

No photographs to be returned unless accompanied by stamps. **THE BURR MCINTOSH MONTHLY** will not be responsible for photos lost.

Photographs must be submitted with the distinct understanding that if they do not win a prize they may be used for publication in **THE BURR MCINTOSH MONTHLY** upon payment of our regular rates; and the management reserve the right not to award any prize, if the photographs are not considered of sufficient merit.

Address all photographs intended for the contest to

Prize Photograph Editor, **BURR MCINTOSH MONTHLY**, 4 W. 22d St., New York

NOTE—We would greatly appreciate it if participants in our prize contests would in future state what camera, lens, plate and paper they use





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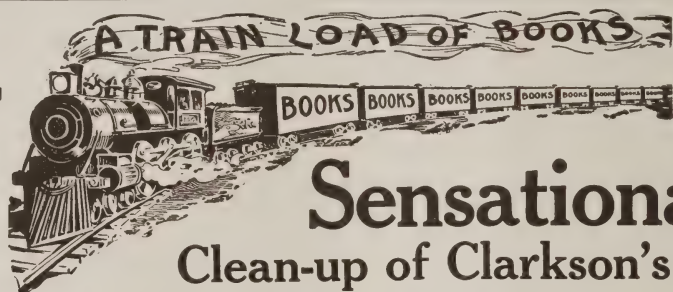
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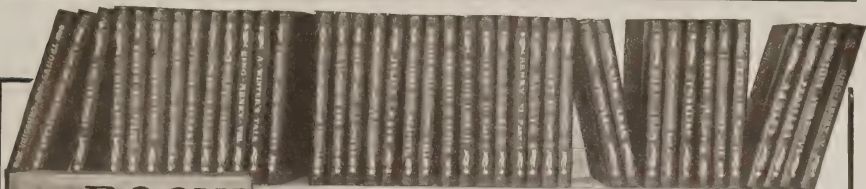
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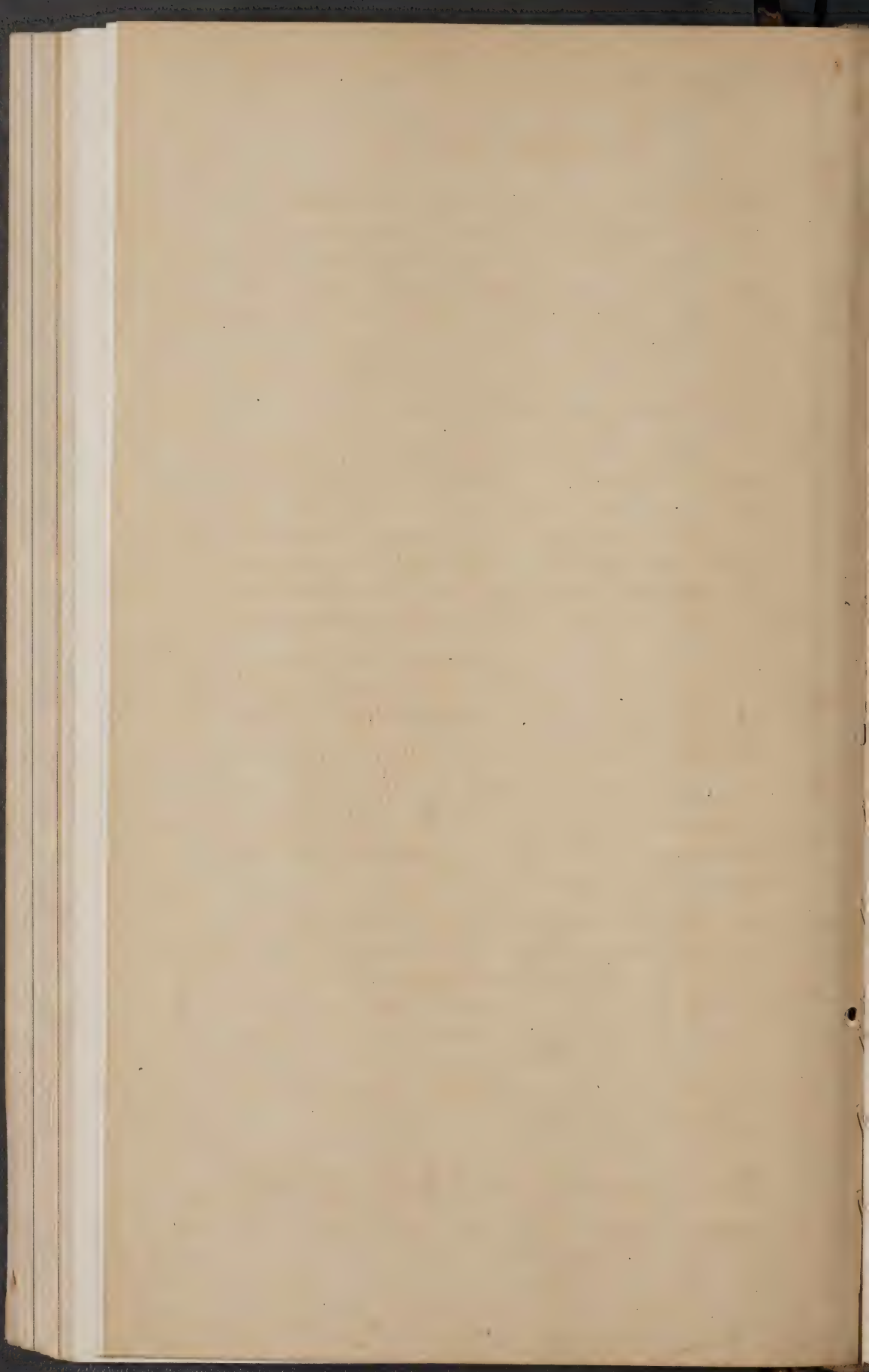
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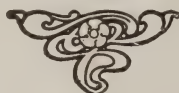
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MAY, 1908

Number 62

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MABEL TALIAFERRO
In "Polly of the Circus"

OUR PORTRAITS



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MADAME DI CISNEROS
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JEAN PERIER

As *Pelleas* in "*Pelleas et Melisande*"



Photo by Frank C. Bangs, N.Y.

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CHARLOTTE WALKER
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VIRGINIA MARSHALL
With Sam Bernard in "Nearly a Hero"



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JULIA HAY
In "The Witching Hour"

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

FLORENCE REED is the daughter of the late Roland Reed, who was one of the best comedians on the American stage at the time of his death a number of years ago. Miss Reed has been a conspicuous member of various stock companies, notably at Worcester, Mass.

MME. ELEANORA DI CISNEROS has been one of Oscar Hammerstein's principals in the Metropolitan Opera Company since its inauguration two years ago. She is an American girl, her real name being Eleanor Broadfoot, and her home in Brooklyn. She had never sung in opera in this country until her engagement by Mr. Hammerstein.

OLIVE FREMSTAD is one of the more prominent members of the Metropolitan Opera Company in New York. She came into public attention all over the country when she sang the title role in the short-lived production of the Wilde-Strauss opera, "Salome."

JEAN PERIER created the role of *Pelleas* in the Debussy opera founded on the Maeterlinck story, "*Pelleas and Melisande*," which was one of the novelties of the season of opera in New York City. The piece was first produced in Paris at the Opera Comique in 1902.

ADORA ANDREWS is the actress who took Margaret Anglin's place in the second, or road, company of "The Great Divide." Edith Wynne Mathison succeeded to Miss Anglin's role when the latter starred by herself preparatory to an Australian tour.

MAY and FLORA HENGLER, long before the theatergoing public because of their skill and grace as dancers, have been members of the "Rogers Brothers in Panama" company this past season.

CHARLOTTE WALKER, after many vicissitudes as a leading woman for numerous Broadway productions, at last found a satisfactory medium in the de Mille play, "The Warrens of Virginia," at the Belasco Theater. This war-time play, possessing many evidences of the skill of the producer, Mr. Belasco, puts forward Miss Walker and Frank Keenan, sometime sheriff in "The Girl of the Golden West," as featured players.

MARIE DORO, one of the youngest and prettiest of the stars of the American

stage of to-day, is now touring the country after a New York engagement in "The Morals of Marcus," a play by William J. Locke which had a very great success in London.

NORMA WINSLOW is playing the leading role in George Broadhurst's very successful play, "The Man of the Hour," which ran one entire year at the Savoy Theater. Miss Winslow went into the Broadhurst piece after it left New York. Before that she was with Ezra Kendall in George Ade's "The Land of Dollars."

BLANCHE HALL is leading woman of the Oliver Morosco Stock Company in Los Angeles, Cal. She has established a record by playing that position for the past three years. Previous to this Miss Hall starred in a road company production of Leslie Carter's great success, "Zaza." Last summer she created the leading role in the dramatization of Upton Sinclair's novel, "The Jungle."

MARIE LOHR is an English actress who is only seventeen years old. She is a great beauty and has made a great success at the Haymarket Theatre, in London, in "Her Father." Charles Frohman considers her the ablest young girl on the stage.

VIRGINIA MARSHALL is now playing in "Nearly a Hero" by Harry B. Smith, in which Sam Bernard, that mangler of the English language, is starring at the Casino Theater, New York City. Miss Marshall has always been identified with big New York musical comedy productions, among these being "Mexicana," "Seeing New York," "About Town," with Lew Fields, "Dream City" with Joe Weber and with her present star in "The Rich Mr. Hoggenger."

JULIA HAY plays the role of the ingenue in Augustus Thomas's play on telepathy, "The Witching Hour," which has made one of the notable successes of the New York season, and which is to be done in London and Berlin.

MABEL TALIAFERRO is starring in her husband, Frederic Thompson's production of "Polly of the Circus" at the Liberty Theater. This is by Margaret Mayo, who adapted "Divorcees" for Grace George, which that actress used with great success in London.

MUSIC AND MUSICIANS

By ARNOLD KRUCKMAN

RECENTLY some of the forced flow-ers of grand opera have helped along the masterly campaign of exploitation by uttering startling opinions belittling the quality of American music culture. If these whimsical gambols of

performance was not always without fault, the brasses being particularly conspicuous for their glaring lapses from virtue occasionally. At the wood wind division one might also point a warning finger. What restraint the interpretation



EMIL PAUR
Director Pittsburgh Orchestra



FREDERICK STOCK
Conductor Theodore Thomas Orchestra, Chicago

the publicity provider were worthy of refutation one could point to nothing more significant than the tremendous success of the Beethoven Cycle at Carnegie Hall. Twice each week for six weeks the Symphony Orchestra of New York has given programs made up exclusively of Beethoven's works. The compositions were arranged in chronological sequence. At every concert the vast auditorium was filled to the limit allowed by the law. Before the opening of every concert hundreds of people, clamoring for admission at almost any price, were turned away. And this was not the result of adroit advertising and the audience was not composed mainly of fashionables. Most of the listeners, who were from the inconspicuous walks of life, were prompted to spend their money solely by an intelligent love for the most sublime form of music ever conceived. The orchestra's

lacked was due to the temperamental exuberance of Walter Damrosch. But it is not just to cavil at a performance on the whole so admirable and worthy of unstinted endorsement. One is bound to respect the far-sightedness and courage of a conductor who will venture to appeal with such programs to a public whose music taste is held in such low esteem by some foreign-made musicians.

This season's great operatic successes, Debussy's "Pelleas et Melisande" and Charpentier's "Louise," can scarcely be attributed to such sincere motives. Of the throngs that have struggled to get into the theater, thousands were impelled simply by primitive curiosity, which the manipulator of publicity had piqued with a skill amounting to genius. Others went because they assumed it was the vogue. Still others, with a genuine interest in all phases of art, went because

they were told that another Columbus had discovered a new music continent. Musicians went to study the revolutionary ideas of Debussy; and the untutored but instinctive lover of vocal art went to hear good singing. The latter was disappointed. In "Louise" there is some interesting vocal music but in "Pelleas et Melisande" they chant the libretto. Indeed it would serve the same purpose if they would simply speak the lines. Debussy has transformed the opera into an illustrated symphony, employing actors solely to index the emotions which the orchestra is supposed to interpret musically. If the moving picture machine were utilized to supply the motion pictures the results would practically be identical. This is, of course, wholly unsatisfactory to the devotee of the frank, good, old-fashioned opera. He goes to hear a Melba or a Sembrich or a Schumann-Heink in a marvelous exhibition of the capabilities of the human voice.

In Pittsburg Emil Paur with the Pittsburg Orchestra is creating much enthusiasm over the works of Brahms. It is a matter of some surprise that Conductor Paur should create enthusiasm over anything because he is rather uncompromising in his attitude towards the public. Though he means well he has none of that joyousness of temperament which made his distinguished predecessor, Victor Herbert, so well beloved. Just as the Celtic Herbert lacks the classic steadiness of Paur, so Paur lacks the genial elasticity of Herbert. Paur can interpret Bach, Beethoven and Brahms; his Metropolitan Opera House versions of Wagnerian operas are still morsels under the music tongue. He is by far greater as a musician than he is as conductor. While he is thoroughly in sympathy with human kind he is not wholly in touch with it. His intellectual life is too cloistered. It robs him of the magnetism indispensable to a conductor. Consequently he is not conspicuous as a drill-master and his orchestra does not play with notable technique or tone. Nor is he tactician enough to build programs which will appease such an audience as any American city presents.

Mr. Frederick Stock, the conductor of the Theodore Thomas Orchestra of Chicago, was for many years a member of the orchestra under Mr. Thomas and for some time acted as concertmeister. When Mr. Thomas died Mr. Stock was not quite thirty-three years old. The discussion in regard to the personality of the man who was to take Mr. Thomas's

place utterly left Mr. Stock out of the question. As the controversy over the succession prolonged itself, Mr. Stock continued to conduct the orchestra efficiently. One day like a bolt from heaven came the announcement of his appointment.

He is a competent musician and in his methods follows in the classic footsteps of his great master. He is restrained and dignified, indeed perhaps too dignified, lacking

the spontaneity which vitalizes an orchestra. He builds good programs and translates painstakingly. His season of twenty-eight weeks is probably the longest of any symphony orchestra conductor in the world.

Mr. Carl Busch conducts the Philharmonic Society of Kansas City, which includes a choral department and an orchestra of over fifty musicians. It was through his initiative that the Kansas City May Festivals were organized some years ago. At these music feasts he leads a chorus of eighteen hundred mixed voices, singing oratorios and cantatas. Mr. Busch is better known, however, by his compositions. These include the cantata "The Four Winds" which he recently conducted at its premiere in Philadelphia, where it was sung in the Academy of Music by the unique and very admirable chorus of one hundred and fifty persons employed by Strawbridge and Clothier. The composition is a transcription of Indian music, utilizing a part of "Hiawatha" as libretto. Mr. Busch is noted the world over for his Indian music which he has composed with consummate talent. He is singularly qualified to write it, having lived with the Indians in the West for years.

In Europe he has conducted several notable orchestras at Dresden, Leipzig, Copenhagen and London in his own compositions with much success.



CARL BUSCH

Photo by W. T. Dole

SITKA, THE GEM OF THE NORTH-LAND

By KATHERINE LOUISE SMITH

ALASKA, that great, fascinating, little-known land to the northwest of us, is tired of misrepresentation, of being considered a land of snow and ice,

There are many sides to Alaskan life besides the great fascination of gold that beckons like a siren at every port and entrance. There are other things besides



Reindeer in harness

Courtesy Alaska Magazine

of deprivations only rendered endurable by an occasional gold strike, and she proposes to arise and tell the whole world that she has another side. This will be in 1909 when the Alaska-Yukon-Pacific Exposition will be held in Seattle, and it is safe to say that every one of the thousands who have spent a summer within her borders will wish her good luck. Of our eighty million people probably not one million has anything like a comprehensive idea of this wonderful country. The sprinkling of summer tourists and prospectors is not large enough to persuade the world that it has natural beauties second to no other country in the world; that it has farm lands which yield good results, and that its possibilities in the way of minerals have only been suggested.

the glamour of riches, though these are tempting in themselves. There are magnificent glaciers, cascades, and rivers comparable only to the fiords of Norway and there are towns and villages filled with suggestions of Russian and Indian times before this far-away land saw Americanization. There are places like Skaguay, the result of the gold craze, a border town essentially American; there are Indian villages like Killisnoo where totem-poles tell of ancient lineage, and there are towns like Sitka, teeming with Russian memories and blessed with a climate the mildness of which is unbelievable to those who have not been there.

Probably of all its towns Sitka fascinates the summer visitor most. I confess that its charms appeal to me more forcibly



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Eskimo man



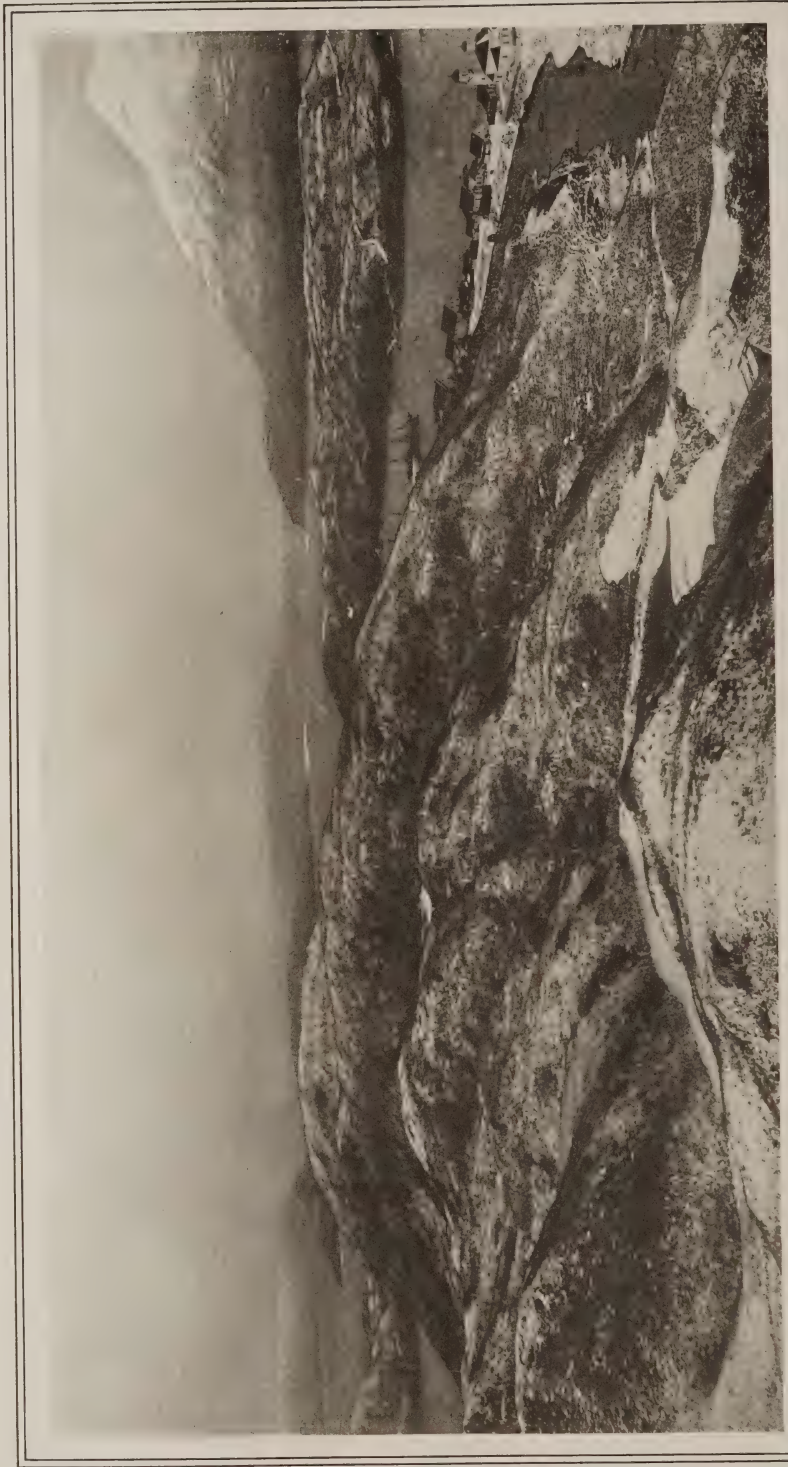
Copyright, 1905, by F. H. Nowell, Nome

Eskimo woman



ALASKA

Indian village of Old Kasaan



bly than those of other places in this land of surprises. This, too, when one considers the wonders to be seen on the voyage necessary to reach it, for with such glorious glaciers, cascades, verdure-clad

in the harbor, Sitka seems a bit of fairyland, with its rare background of dense forests and towering snow-capped mountains.

There are many things to see in Sitka,



Copyright, 1905, by F. H. Nowell, Nome

"Kirk," a husky

mountains and high volcanoes—one might easily become critical before reaching this old Russian town.

Some one has said that Sitka is the gem of our American possessions, a ruby set in a picturesque coronet, formed of the curving beach. The location is ideal. On one side of Baranoff Island, surrounded with water dotted with hundreds of rocky or pine-clad islands, it suggests the Inland Sea of Japan and is a revelation of beauty; and as the boat approaches this enchanted place, and seeks a refuge

this land where the stern Baranoff once ruled, and held nightly feasts with prodigal hospitality, but the chronic sightseer views them leisurely, for there is something in the landscape, in the long days and short nights; in the rich verdure and the soft, balmy air, that precludes haste and imparts to the stranger a languor that is indescribable.

Long before a landing is made, the rocky eminence at the head of the harbor looms in view—the hill whereon once stood Baranoff's castle. When the Rus-



ALASKA

Davidson Glacier, showing the great terminal moraine



ALASKA

Photo by F. T. Carlgren

Chief Shake's Totem Pole, Wrangle, Alaska

sian warehouse is passed and the quaint hotel bearing the name of Baranoff is sighted, it is hard to realize that the days of the Russian dynasty are no more, and that small buildings with moss-grown roofs, the Russian church and relics in the shape of samovars and cooking utensils which are vended by the Indians are all that remain to tell that this was once the center of the Russian fur trade.

Chief interest to-day in Sitka, as the one-time capital of Russian-America, lies in the Greek church which faces the wharf. This Russian orthodox church stands at the end of the one commercial street and is called the Cathedral of the Archangel Michael. It enjoys a historical renown on two continents. According to an old tradition, the ravens gather on the gilded dome when a ship is in sight, but much of the glory of the old edifice has departed. The chimes of sweet-toned bells, sent from Moscow, still peel softly forth and the bulging tower shows fine Russian architecture, but there is a suggestion of better days about the exterior.

But this is only one of the wonders of Sitka. She can boast a Lover's Lane or promenade, a well laid out walk that the Russians built along the curving line of

the beach, through magnificent fir trees, with luxuriant moss and bracken underneath, to the banks of the Indian River. This famous walk is always taken by ship



ALASKA

Photo by Turrill & Miller

Totem Pole, Sitka

passengers who are amazed at the rankness of the forest growth. The ferns fairly run riot, curling their fronds in a way a Jack-in-the-Pulpit might envy. The moss makes a soft carpet underneath, many inches deep, and prostrate trees, logs and twigs are enveloped with ferns, moss, and lichen. Great clusters of



ALASKA

Looking down on Muir Glacier from a great height. The face of the glacier rises nearly 150 feet above the surface of the water and is nearly three miles across

Courtesy Alaska Magazine



ALASKA

Shooting Miles' Cañon

Photo by Case & Draper

golden salmon-berries and sprays of blue-berries add to the beauty of this enchanted forest, which is a woodland that enthralls and fascinates.

On the other stretch of the beach is the Indian raucherie, a double row of wooden

huts facing the water. Old Alaskans say that the Sitka Indian is "the sassiest Siwash alive," but a visit to his hut is one of the delights of Sitka for in this strange town are rare skins of animals, baskets, curios of all kinds and two In-



ALASKA

Stage operated between White Horse and Dawson, a distance of 330 miles. Time, 5½ days



ALASKA

The beach at Nome

dian silversmiths whose skilful workmanship is in great demand. Many a pot-latch has been held in the raucherie, and

ing features of the decadent Russian capital though the old foundry is gone wherein were cast many of the bells hung



ALASKA

The beach at Nome

though there are no totem poles, it is a wonderful Siwash town and a revelation to the people from the States.

The Jackson Institute, a mission school and marine barracks are other interest-

in California missions. This is Sitka of to-day. A picture in itself, every foot interesting. Even the rainfall does not seem to impart dampness and "it always rains in Sitka" is an old saying. It



ALASKA

Indian women selling wild berries



ALASKA

Courtesy Alaska Magazine

"Reindeer Mary," a wealthy Eskimo woman



ALASKA

Copyright, 1904, by F. H. Nowell, Nome

An Eskimo woman

seems a land of enchantment with the great sprays of seaweed drifting in with the rushing tide, the algae often one hundred feet long floating in the harbor, and the hundreds of tiny islands in the blue water, each a jungle of rock and forest of dense green, fringed around the shores with russet-colored seaweed. The touch-and-go excitement of a summer cruise gives merely a suggestion of these beauties. It is the second, third, fourth time that only partially satisfies the lover of nature whose esthetic soul can revel in a landscape likened to the Bay of Naples, in the quaint town with lichen-stained walls and walks that have no compeer save in tropical America.

Certainly she has had little appreciation so far, was not welcomed when purchased, and has always struggled against odds in trying to convince people that she has a pleasant side. Now that she has taken hold vigorously perhaps at last she will come into her own. Her summer beauties deserve to be ranked side by side with her winter rigors, her dainty





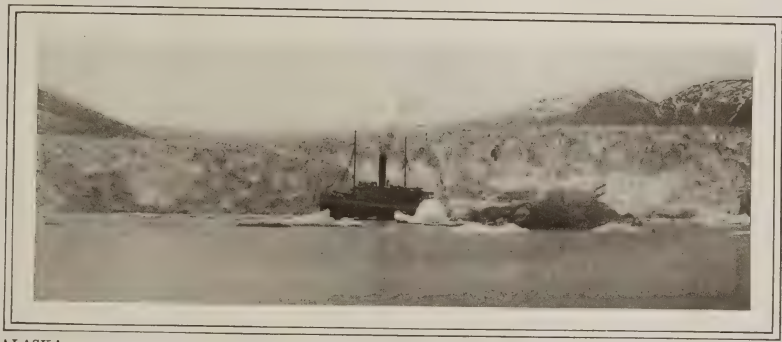
ALASKA

Shooting the White Horse Rapids

Photo by E. J. Hamacher

wild flowers with her magnificent glaciers, and her charming Sitka-like villages with her sterner aspects further north:

There are two sides to Alaska, the winter and the summer, and the latter season is surely filled with delight and beauty.



ALASKA

The *Spokane* at Taku Glacier

Photo by Turrill & Miller

THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON

AS in England at the time when this country was getting ready to liberate itself and become a factor in the world, so now in the world of drama it is the Georges who are much in evidence. This is particularly true of the latter part of

and "Fifty Miles from Boston," with more to follow, if rumor be credited. And then there is the colored George Walker, who, with his partner, Bert Williams, has made a big success in a musical absurdity called "Bandanna Land" at



William H. Crane in "Father and the Boys"

Photo by Hall, N.Y.

the current season in New York, for it is George Ade who has scored, through the William H. Crane play, "Father and the Boys," the biggest hit that has been credited to him since the days of "The College Widow" (a lady, incidentally, who is to try her charms on London this spring); George Broadhurst, who gave us "The Man of the Hour" which lasted for one year and more in this city besides being presented by numerous A,B, C companies in the so-called provinces, but who fell down so hard with his latest play, "The Easterner," which failed to lift the gloom of non-success which has shrouded Nat Goodwin for so long (it lasted two weeks in New York), and now the comedian has turned his attention from the stage, for the present at least, to the Goldfield mines in which he is interested; and George Cohan, the indefatigable, who has given us in one season two plays, "The Talk of New York"

the Majestic Theater; so it will be seen that my contention of the prominence of the Georges is justified.

But there are others who are entitled to a meed of praise for contributing to the sum total of the season's worth-while plays, either as actors or as authors. Among the former must be listed Otis Skinner, who has made the greatest personal success of his entire career through his characterization of *Philippe Bridau* in Paul Potter's adaptation of the French play "The Honor of the Family," based on Balzac's story "The Two Brothers." As a play it is not particularly strong, but the delightfully finished work of the star in playing a swaggering, blustering bully, more Dumas than Balzac, is justification enough for the success that play and player have scored. It deals with the successful attempt of this dashing soldier of Napoleon from Paris to wrest the control of his imbecilic uncle in the

provinces from the hands of a girl (Percy Haswell, George Fawcett's wife, he of "The Squaw Man") and her lover, *Commandant Max Gilet*. A. G. Andrews, long with Richard Mansfield, contributes an effective bit of character work as the uncle *Rouget*.

George Ade's play, "Father and the Boys," gives Crane the best chance he has had in years and he avails himself of the opportunity to the full; hence the success that has been scored for writer and dramatist at the Empire Theater. The supporting company with the exception of Margaret Dale, long John Drew's leading woman, in a character part of a Western vaudeville artist who appears as an "entertainer" at social functions, and Dan Collyer, the trainer in Ade's other play, "The College Widow," is not at all worthy of Crane or the play. The story is of a New York business man who has taken his sons into partnership with him, but has secured absolutely no interest or support from them. One is devoted to athletics, the other to society. To teach them a lesson and show that he is not a back number, *Lemuel Morewood* (Crane), the business man in question, "father," starts in to see life on the "Great White Way" with the platonic aid of the vaudeville actress (Miss Dale). He goes to the races, invests in an eighty-horse-power motor car, and in general cuts a wide swath. This forces the boys to attend to the otherwise neglected business, shows them the folly of their previous course, and brings them to a position where they propose to and are accepted by two girls whom the father has long

Wallace Hopper, which stayed at the Garrick Theater just four weeks. The former play stars Victor Moore, who will be remembered all over the country for his role of the slangy ex-pugilist, *Kid Burns*, in support of Fay Templeton in "Forty-five Minutes from Broadway." In the piece in which he has been put forward as a star he does very good work suggesting hidden possibilities for



Victor Moore and Nella Bergen
in "The Talk of New York"

more serious work in a better play. The piece itself is a typical Cohan offering with the same tin-panny music and St. Vitus-active chorus as in his other pieces.

The Russian actress, Countess Vera Komisarzhovsky, in a repertoire of Ibsen, Sudermann, and Russian dramatists' plays, at Daly's Theater (a most pronounced monetary failure, incidentally);



Otis Skinner in "The Honor of the Family"

Photo by Hall, N.Y.

been desirous of getting into the family in just that way. It is very funny, and should last at the Empire Theater for a long time to come.

"The Talk of New York" has fared much better in the matter of public support than did that other Cohan show, "Fifty Miles From Boston," with Edna

Sam Bernard in a new musical comedy by Harry B. Smith called "Nearly a Hero"; a very successful play by a comparative unknown, Eugene Walter, "Paid in Full"; another Viennese operetta, "The Waltz Dream," and Adeline Genée, the famous Danish dancer in "The Soul Kiss"; these are the other notable plays.



Photo by Turrill & Miller

MUIR GLACIER AND GLACIER BAY

ALASKA



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Midst the rosy blossoms
 'Neath the apple tree,
Stands and waits my little girl,
 Looking out at me.

She's indeed the fairest
 Blossom of them all,
As like snow flakes to the ground,
 One by one they fall.

PAINTING AND SCULPTURE

SPRING EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

By PERRITON MAXWELL

Photos by Juley



"A CUP OF TEA, A CIGARETTE AND SHE"

H. Watrous

THE eighty-third annual exhibition of the National Academy of Design in the Fine Arts Building, New York, tells

of a mighty conflict with canvas and pigment in which the "old guard" and many of the lesser painters have been routed,



"THE IDLER"
Wm. J. Whittimore

vanquished utterly, and their pale remnants skied or placed in ineffectual places amidst the predominating fresh, crisp color, and virile brush-work. It is triumph supreme for the younger men, many of whom are sane and clever workmen, while others are less masterful than violent. There are three hundred and forty-five pictures in this exhibition, six of which are indubitable masterpieces and a round score of which are trivial, to say the least.

The exhibition is strong in its showing of landscapes, and the usual dearth of literary imagination among even good artists is apparent in the multiplicity of "Mornings," "Octobers," "Twilights," and "Afternoons." Some one should establish a bureau of fresh titles for overworked painters. A howling blizzard has invaded the three galleries in which the exhibition is installed; there are snow scenes ranging from "Winter in Philadelphia" to "The Brooklyn Bridge in a

Snow Storm." The white flakes fly furiously all the way from Picardy to the Catskills; the cold calendar opens with a "Winter Sunrise" by W. A. Coffin and a "November Morn" by Bruce Crane and closes with a "December Afternoon" by Charles Warren Eaton and "The Last Snow" by W. C. Stevens. The amiable visitor to this exhibition would be chilled to the marrow were it not for the effulgence of such warming, colorful canvases as those of Edward H. Potthast and Lillian Genth.

Far and away the best picture, technically at least, is J. W. Alexander's young woman absorbed in her corsage, which the artist lamely calls a "Study in Black and Green." This is a demonstration of painting in broad planes, painting not so much for the mere sake of proving mastery over materials as for the final and lasting effect of it. One remembers this canvas out of the great blur of the entire output. Poetically, Louis Loeb



"A ZEPHYR"
Geo. Barse, Jr.



"AMERICAN GLADIATORS"
F. Luis Mora

should have the palm for his beautiful, serene and thoughtful "Princess Zonoma." Suave, but not painfully so, is W. J. Whittemore's dream-faced child with wonderful green eyes, "The Idler"; and in its cold, precise way Harry W. Watrous's girl, "A Cup of Tea, a Cigarette and She," is interesting, novel, pleasing. With his large presentation and sound brush-work Henry Salem Hubbell has achieved a worthy composition and an honest piece of sentiment in his "Intermezzo." There is a quaint and quiet

charm in its unconventional arrangement and costuming, the charm which lasts.

With his mammoth surface and life-size figures F. Luis Mora shows himself equal to the nude on a large scale. It is difficult to decide just what purpose is achieved in a picture representing two tired and naked athletes, aside from the pleasure the painter may have given himself in the painting of it. The artist doubtless is proud of his skill in presenting superbly his drawing and his fine sense of color, but his "American Gladia-



"THE INTERMEZZO"
H. S. Hubbell



"ELEGY"
Edith Prellwitz

tor" is not the sort of thing to hang on one's wall—unless one has a private gymnasium. William T. Smedley, having abandoned all illustrative work and given himself up exclusively to painting,

launches forth in the present exhibition with two excellent and individual canvases—a portrait and a delightful study of "Sweethearts," a dainty five-year-old in the arms of her big and proud pro-



"NORTH RIVER"
Geo. Bellows



"SWEETHEARTS"
Wm. T. Smedley



"PRINCESS ZANOMA"
Louis Loeb

Copyright, 1907, by Louis Loeb

tector of nine. In color, drawing and idea the picture is one of the cheerful and memorable pieces of the show.

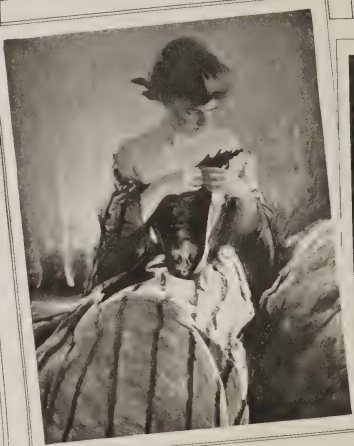
As an example of literalism, Sergeant Kendall's "Narcissa" is unique and George Bellows comes very close to the keynote of modern endeavor in painting with his "North River."

There can be no doubt that the general standard of the exhibition was materially raised by the addition of a number of solicited pictures which had already been

shown here and elsewhere, and which comprised masterpieces by John S. Sargent, Winslow Homer, Horatio Walker, Abbott Thayer, John Le Farge, H. Siddons, Mowbray, J. J. Shannon, Dwight W. Tryon, and a number of bas-reliefs and tablets by the late Augustus St. Gaudens.

On the whole the exhibition was a display of unusual and for the most part new canvases and will be remembered as one of the most successful ever held by the National Academy of Design.





1. "Winter in the Woods"
Walter Nettleton

3. "Black and Green"
J. W. Alexander

5. "The Voice of the Falls"
E. Irving Couse

2. "Under the Pergola"
Hugo Ballin

4. "The Dance in the Studio"
Francis C. Jones

6. "Mrs. Spotswood"
Wilhelm Funk

PHOTO CRAFT :: OUR PRIZES

The Limitations of the Film Camera

By CHARLES QUINCY TURNER



SECOND PRIZE

"IN A NORTHEASTER"

W. F. ZIERATH, WIS.

THE photographic apparatus maker turns the ingenuity of the inventor, the research of the chemist, and the science of the optician, into practical forms. Then he compels the world's attention to his film cameras by his advertisements.

Both these preliminaries are, in these days, necessary; but the latter often overleaps the mark, and, in the end, injures rather than aids the ultimate demand.

In their overzeal, claims are made for a lens, or a shutter, or a developer, or a film, or for some mechanical contrivance, that it is of universal application.

The whole subject cannot be better expressed than in the world-wide phrase, "You press the button and we do the rest." It is a clever sentence, but it has wrought some harm. Thousands of otherwise lifetime customers have found out that it is a catch phrase, and have given up in disgust; whereas, but for it, they would have been patient learners and lifelong purchasers, blaming themselves for failures rather than the camera.

It would be much better to say: "This is an excellent little camera for beginners; we have exhausted all the resources of ingenuity, chemistry, optics



THIRD PRIZE

"THE SNOW PATH—EVENING"

R. E. WEEKS, ILL.

and mechanics in producing it. You can load it with a band of dry, sensitized films, in the daylight, a really wonderful advance; you can unroll that film, exposing just as much each time as the lens will require for one picture, you can then roll each exposure away where it will be secure, you can develop the whole roll at once. It is as perfect as human thought can make a machine, *but this little camera has got no brains!*"

The brains have to be supplied by the operator, and, before he begins to use it, let him study well its capacity by observing, carefully, as large a collection as he can of the failures of others; he will see at once that some have been failures because they were poorly lighted interiors with insufficient time for the exposure, some because the camera was tilted and the buildings are apparently falling on top of you, or away from you, or too close to the object, some because the object was so remote as to come out infinitesimally small and beyond the capacity of the lens to give detail at such a distance; almost any friend will be able to warn you of these pitfalls by his examples.

The next necessary precaution is to curb your impatience to go snapping until you have thoroughly mastered the handling of the mechanism. No plate should ever be exposed until the operator has become so familiar with the processes by which the finder is got into position, the focusing adjusted, and the other necessary manipulations have become so automatic that the mind has

scarcely any need to think and the hands perform their functions almost of themselves.

All this may seem commonplace and prosaic, but in fact it lies at the root of all future success; for it leaves the eyes and mind free for other and more complex problems; besides, it may prevent such a heart-breaking catastrophe as happened once to a young lady who, after wandering through half Europe, and snapping off several hundred pictures, handed the developing man her films, only to find that there was not a single image on them, for she had not learned enough to know that the removal of the cap from the front of the camera was a condition precedent.

Even when this familiarity has been mastered, you are by no means ready to go afield without testing the internal mechanism; something may have happened to the camera in transit, some little dislocation; there may be some little hitch, or leakage, which will play havoc with your work all summer; for, be it remembered that these film rolls are put away unseen, and often remain unseen for weeks, and you may be storing up failure after failure unwittingly. I knew a case where on all the exposures of a long summer's holiday nothing but a faint trace of an image could be found, although the operator had been previously very successful under conditions not a whit better. The sequel came when, on examining the machine, it was found that the quadrant-like part of the shutter had got hitched, leaving only a narrow,



THIRD PRIZE

"THE LONE OAK"

D. H. BROOKINS, ILL.

crescent-shaped slit open instead of the usual complete circle.

The disappointments from leaking light, through the bellows, belongs rather to a later stage, but it is a defect which needs eternal watching, and how some of the pin-head holes, which do the mischief, ever get there is one of the puzzles of photographic life. I once had a day's work spoiled by simply putting my camera down on the grass and leaving it there a little while; for a grasshopper happened along and he ate a little hole in my bellows. Carry an extra film for trying out, every now and again the internal conditions and develop it at regular intervals, so as to detect defects and amend them instead of accumulating their results, only to find it out when you are hundreds or thousands of miles away

from the scenes you thought you had perpetuated.

We will presume that you have acquired the necessary manual dexterity and know the mechanical weaknesses to be guarded against. Now your troubles will begin; not the least is the fact that the image on your finder is upside down, people walking on their heads and the tree tops on the ground; this you will soon master. Far more difficult, and requiring abundance of patience and practise, is the unerring, instinctive capacity to keep just so much of the scene or object in front of you as you desire to cover your film or plate with, and to judge just the quality of the light and regulate the length of the time of the exposure accordingly. I have used the word "instinctively" on purpose because



THIRD PRIZE

"WINTER"

F. E. BRONSON, N.Y.



THIRD PRIZE

"A COUNTRY HOME"

CHAS. ARMBRUSTER, N.J.

it is a sense which can never be acquired by rule; you must feel the hypnotic moment, no books can teach you this. All that the books and other people's experience can do for you is to formulate certain broad rules such as



FIRST PRIZE

"MAY BLOOM"

C. W. CHRISTIANSEN, ILL.

begin outdoors in as even a bright sunlight as you can, and use the largest stop, gradually using the smaller ones.

In conclusion, resolve four things: First, that if you fail the fault is yours and not the camera's. Second, to stick to whatever camera you first choose un-

til you have beaten it; stick mainly to one class of outdoor subject until you have mastered it, and stick to one kind of developer. Thus only can you measure results and note your progress. The man who tries everything has no scale and remains a photographic Ishmaelite.

HONORABLE MENTION

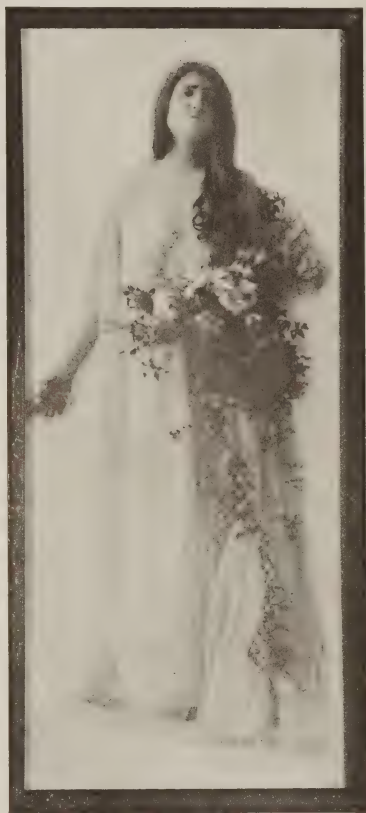
- | | |
|----------------------------|------------------------------|
| 1. Ernest P. Seabrook, Va. | 11. R. E. Weeks, Ill. |
| 2. J. W. Southwick, N.Y. | 12. C. T. Potter, Jr., Minn. |
| 3. W. S. Rice, Cal. | 13. Florence R. Dwight, Cal. |
| 4. F. S. Balster, Col. | 14. H. E. Hurriden, Me. |
| 5. W. J. Atkinson, Canada. | 15. Alfred J. Meyer, N.J. |
| 6. R. H. Beebe, N.Y. | 16. T. W. Kilmer, N.Y. |
| 7. Chas. L. Batchelor, Md. | 17. Ernest Snyder, Ill. |
| 8. A. O. Trebeck, Canada | 18. E. M. Mueller, N.Y. |
| 9. Chas. Valdwelde, Mich. | 19. J. C. Browne, Cal. |
| 10. R. I. Dils, Pa. | 20. Stella Cuscaden, Ky. |

LOU WALL MOORE'S INTERPRETATION OF ANCIENT DANCES

By HANNAH E. FABENS

NEW YORK social gatherings have been enlivened this winter by a series of entertainments given by Mrs. Lou Wall Moore of Chicago, consisting of

Exposition and other honors. She has made of these dances a historical study, aided by Professor Richard Green Moulton and Dr. Alfred Emerson, both being highest authority on classical literature and history. One day there came to her studio the great Dolmetsch, who advised her to let dancing be her mode of expression, and feeling that there is more beauty in a gracefully poised arm than in any muscular strain and amazing departure from the normal possibilities of the body, with Professor Richard G.



As *Ophelia*
"GRIEF"

a number of dances which are not merely dances in the ordinary acceptance of the term. The effect is gained more by posing than by any fancy steps. In order to execute them properly one must be graceful, and understand the art of dancing, besides having a thorough knowledge of the human figure. This Mrs. Moore preeminently has, as in her home city she is a sculptor of no mean reputation, having taken a medal at the St. Louis



As *Ophelia*
"MELANCHOLY"

Moulton's assistance Mrs. Moore began to unravel scientifically, from the tangled and broken skein that has come down to us, the threads she had been groping for alone, with only the guidance of artistic

intuition. Greek literature, manners, customs and art largely contributed to the evolution of the Greek dance. The Greek vases give the completest record we have of the drama dances of Greece. To the novice the record of the ancient Greek vases seems complete, but it is not so simple as it appears, owing to the erroneous restorations in many cases, and to the difficulty of merging disconnected poses logically in a dance to make them not only look Greek to a casual observer, but to make them appear Greek to the classic scholar.

There are three programs which she carries out in elaboration of which the three Greek Chorus dances take precedence: The funeral dance at the tomb of Agamemnon, from the Libation Pourers of Aeschylus; the Eumenides,

beauty rarely seen and are classically correct, so that even archaeologists



As Ophelia
"DESPAIR"

or spell dance of the Furies around Orestes, and the Bacchanalia, or sacred dance of Bacchus women of Euripides. Her costumes for these dances are of a



As Ophelia
"MADNESS"

might study from them to advantage. This is the first program. The second consists of two court dances—old French and old Spanish—the French one in a Nattier costume and the Spanish in the Velasquez Infanta costume. These are gorgeous creations of pearl and brocade, and to the last detail the splendor of the dress of those stately courts has been reproduced as well as their dances, all having been worked out from authentic records published by authority of Louis XV. These she presents with Arnold Dolmetsch, accompanied by harpsichord and viol da gamba. The third program is the Dance Symphony which was the outgrowth of the Greek Chorus dances. It interprets the four seasons: Spring—the allegro movement, light, airy; Summer—*andante*, sleepy, dreamy; Autumn—*scherzo*, Bacchanalian; Winter—*finale*, tragic dance. This last ends in a sleep motif. The end of the Winter dance is the beginning of the Spring, Spring first appearing in a sleep from

which she is roused by the crash of the storm motif of the Winter, awaking to the new wonder and promise of the world.

Then comes Summer, drowsy with the heavy languor of warm sensuousness, with the harp that lulls to sleep through long, golden, hazy hours; followed by Autumn, when the grape is ripe, the wine comes from the press, and to Bacchus and Bacchante gives thanks in a wild burst of gayety and gladness, a very fury of joy and love. Winter—the tragic dance—ends all in

sleep, but saved from hopelessness of the terror of death by the faint promise that to the world will again come Spring. The costume for Winter is exquisite, every elevation of the arms apparently brings about the dancer's figure a fall of softest snow. The Spring costume of palest green seems to be frosted with half frozen raindrops. The Summer costume shades from palest green at the shoulders to the emerald green of deep wet grass at the hem. The Autumn costume has the rich hue of old wine. The

sequent madness and at last her tragic end in death.

It is purposed to have these dances perpetuated in marble. They have already been painted, and McNeil, the sculptor, is soon to begin a dancing figure, but the dancer herself will give to the world in white marble, the material loved by the Greeks themselves, the result of her delving in the dust of dead times, when she returns to her chosen life work as a sculptor and carves the figures she has brought back from the past

in a complete record of ancient dances. The musical accompaniment for these dances is very classical and the poetic descriptions read during the rendering of the symphony dances form an attractive feature of the program.



NATTIER COSTUME—OLD FRENCH DANCE



SPANISH COURT COSTUME

dancer carries a spear with a golden pine cone at its tip. She is decked with vine leaves and bunches of grapes and altogether is an incarnation of the maturity of fall. There is also a tragic dance representing *Ophelia* as she would appear to the Greeks; her grief and sub-



"SPRING"

These dances have been evolved from faithful and thorough study and are graceful evolutions having no connection with the acrobatic performances which constitute most ballet work. There was a realization through all the years of study that dancing is the art from which our modern drama grew, and was the first method of expressing the emotions dramatically. The words of a modern play suggest to us certain expressions of the face, tones of the voice and gestures while to the ancient Greeks they suggested also rhythmic movements of the body. A dance should embody an idea and bring it out clearly to the spectator.

PEOPLE OF NOTE



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The late SENATOR WILLIAM PINKNEY WHYTE

SENATOR WILLIAM PINKNEY WHYTE, who died in March, enjoyed the distinction of being the oldest senator in Congress and the "grand old man" of Maryland Democracy. He was eighty-three years old at the time of his death, which was very sudden, although he had been ill for some time. Despite his poor physical condition, the Senator insisted upon attending to business up to the day of his death. He is the sixth member

of the Senate to die within a year. William Pinkney Whyte was unquestionably the most distinguished citizen in public life in the state of Maryland. He had served three different times in the Senate, being one of the last survivors of the body that impeached President Andrew Johnson. He was first appointed to the Senate to fill the vacancy caused by the appointment of Beverdy Johnson as minister to Great Britain in 1868. While

he was serving as governor of Maryland in 1871, he resigned that he might be elected to Congress again. Governor Warfield of Maryland appointed him for his third term as senator to succeed the late Senator Gorman. Last winter the venerable old man was reelected, having at a primary in that state carried every county and every election district in Maryland for the position. This will af-

United States fleet for the completion of its world cruise. Rear-admiral Evans, who was in charge from the time the fleet left the Atlantic Ocean last fall until the review was held at San Francisco in May, gave way to Rear-admiral Charles M. Thomas, who had charge of the second division under Evans, but who in turn gave way to Sperry, because like Evans he was to resign from the Navy in the

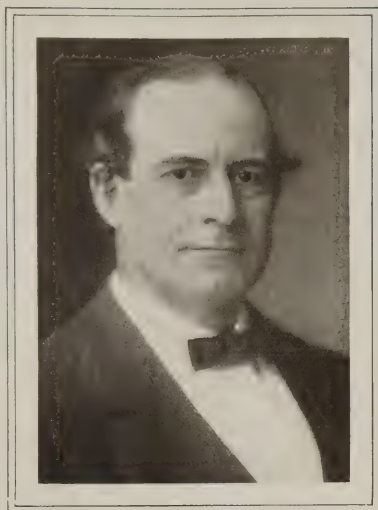


From stereograph, copyright, 1907, by Underwood & Underwood, N.Y.
REAR-ADMIRAL CHARLES S. SPERRY

ford some idea of how he was beloved by the people of his native state. For sixty years Senator Whyte was a prominent figure in the politics and public life of Maryland, being famed throughout the United States as a lawyer, politics being his recreation. He was born at Baltimore, August 9, 1824. He studied under a private tutor, afterwards studying law in Baltimore and at Harvard.

REAR-ADMIRAL CHARLES S. SPERRY is the man upon whom the eyes of the entire world will be focused after July, for he it is who will have charge of the

fall on account of his having reached the age limit. Admiral Sperry was born in Brooklyn, September 3, 1847. He was educated in the public schools of Waterbury, Conn. He graduated from the Naval Academy at Annapolis in 1866 and went through the various ranks until he became rear-admiral in 1906. Sperry has seen service at the Atlantic, Pacific and European stations. In addition he has served as instructor at Annapolis, commandant of the New York Navy Yard, head of the Bureau of Ordnance, and was a delegate to the Geneva Conference. His promotion to the command of the fleet



WILLIAM JENNINGS BRYAN



Photo copyright, 1908, by Underwood & Underwood, N.Y.
GOVERNOR JOHN A. JOHNSON

that is now making a cruise of the world will result in a complete reorganization of the staff in charge of the same and in the promotion of several of the men under Rear-admiral Sperry to higher positions than they have held.

HUGH BONNER, one of the best firemen New York has ever had, had but a short

nected with the department for thirty-five years when he retired five years ago. He was a great friend and a close associate of Fire Chief Croker. Bonner was sixty-nine years old at the time of his death, having contracted pneumonia while personally taking charge of several big fires after his reappointment to the office of fire commissioner in February.



Photo by VanderWeyde, N.Y.
The late HUGH BONNER

period to enjoy the occupancy of the office of fire commissioner to which he had been reappointed shortly before his death. The appointment was made that he might reorganize the force and eliminate the scandal of rotten hose which had caused the death of several firemen last winter. Bonner was one of the old-time fire fighters in New York City. He had been con-

WILLIAM JENNINGS BRYAN or GOVERNOR JOHN A. JOHNSON: which one will get the Democratic nomination for the presidency? That is the question which is interesting the entire country, regardless of the politics of the men who are asking the question. The Governor of Minnesota through the action of the Minnesota Democratic State Central Committee in March endorsing him for the nomination has come very much to the fore. He himself has so far said little to explain just what his views are, but it seems certain through his acquiescence in what his friends are doing that he will consent and will make a fight for the honor. Bryan's story is so well known that there is justification for saying here more about Governor Johnson, who is comparatively unknown. He was born at St. Peter, Minn., July 21, 1871, both parents being natives of Sweden. He was educated in the public schools of his native town. At the age of twelve he had to go to work, entering a printing office. He has made this his life work and is to-day the head of a firm which prints the St. Peter *Herald*, which paper he has edited. He was a state senator and then was elected as governor of Minnesota in 1904, being reelected last year.

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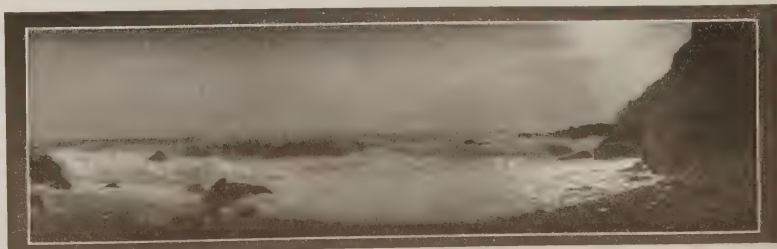
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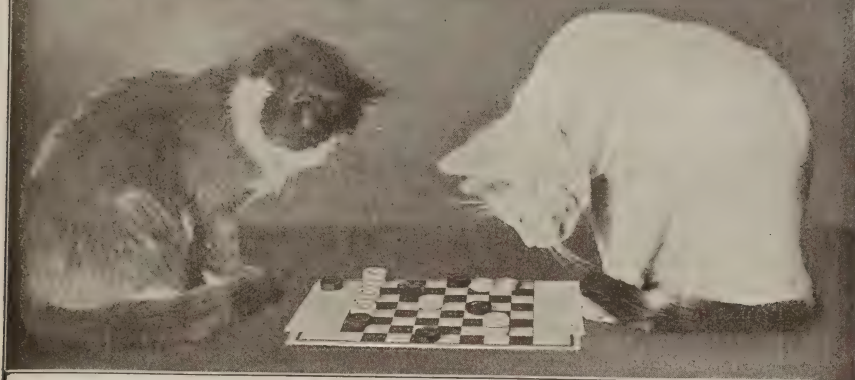
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Number 62

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Perfection is the keynote of THE BURR MCINTOSH MONTHLY. Our endeavors to present each month a constantly improving magazine, and one which shall never fall below our claim that it is "the most beautiful magazine in the world," force us to watch carefully every page from cover to cover, criticizing, seeking criticism, and adding some improving touch wherever we can. Our constant aim is to present what pleases you and to present that in the best possible manner. We go so far in this as to regard our advertising pages with the same scrutiny as the main body of the book. We have rejected many advertisers which, although legitimate enough in their field, we have felt would seem out of place in a magazine of this standing. While we do seek to give you the best possible value for your money, we ask your cooperation in many ways, but there is one point that we have not touched on yet and that is a request to our readers to consider the magazine as a unit, advertisements and all. The copy for many of these advertisements is carefully prepared by first-class artists or from attractive photographs and, in all cases, represents the announcement of a house of position, manufacturers or dealers in high-grade articles. Anything that you purchase through the medium of these pages reflects indirectly into your own pocket and enables us to present to you still further value for your money in the magazine.

We would, therefore, respectfully ask that in answering any advertisement in THE BURR MCINTOSH MONTHLY, you would specifically mention the fact that you first saw it here.

Speaking of improvements, we wonder if our subscribers noticed the manner in which the April issue reached them. We had had several complaints of missing copies and copies that had been dam-

aged in transit, and, in the endeavor to fully satisfy our subscribers, we have gone to the very great expense of using a patent wrapper with corrugated cardboard which absolutely insures the delivery of the magazine to each subscriber in perfect condition. This is one indication of the responsibility we feel to give the best service to our readers.

We were exceedingly pleased to receive many letters of criticism and encouragement from our readers in reply to the questions we asked in the April number. On the whole, it seems that we are satisfying our public, but we have noted carefully suggestions made in the letters and, wherever possible, we shall endeavor to carry out some of the good ideas indicated. Many thanks.

The June cover is reproduced on another page, on a very much reduced scale. We think it is the best cover, in many ways, which we have yet produced; it is the most unusual and striking combination of colors that has yet been seen on the news-stand, and will be sure to attract your favorable attention. We have already adopted one suggestion made by several readers, which is that we should give more serious attention to the text in the department devoted to fine arts. We have arranged for several writers of note to contribute to this department. In this number we have an article on the National Academy of Design, with text by Perriton Maxwell, who is well known in art circles as a competent and careful writer. In our June number we expect to have an exceedingly interesting article about one of America's most famous sculptors, Gutzon Borglum, with some unusually attractive photographs of his work and one in his studio specially taken for THE BURR MCINTOSH MONTHLY. We shall have further announcements of importance to make in this department later on.

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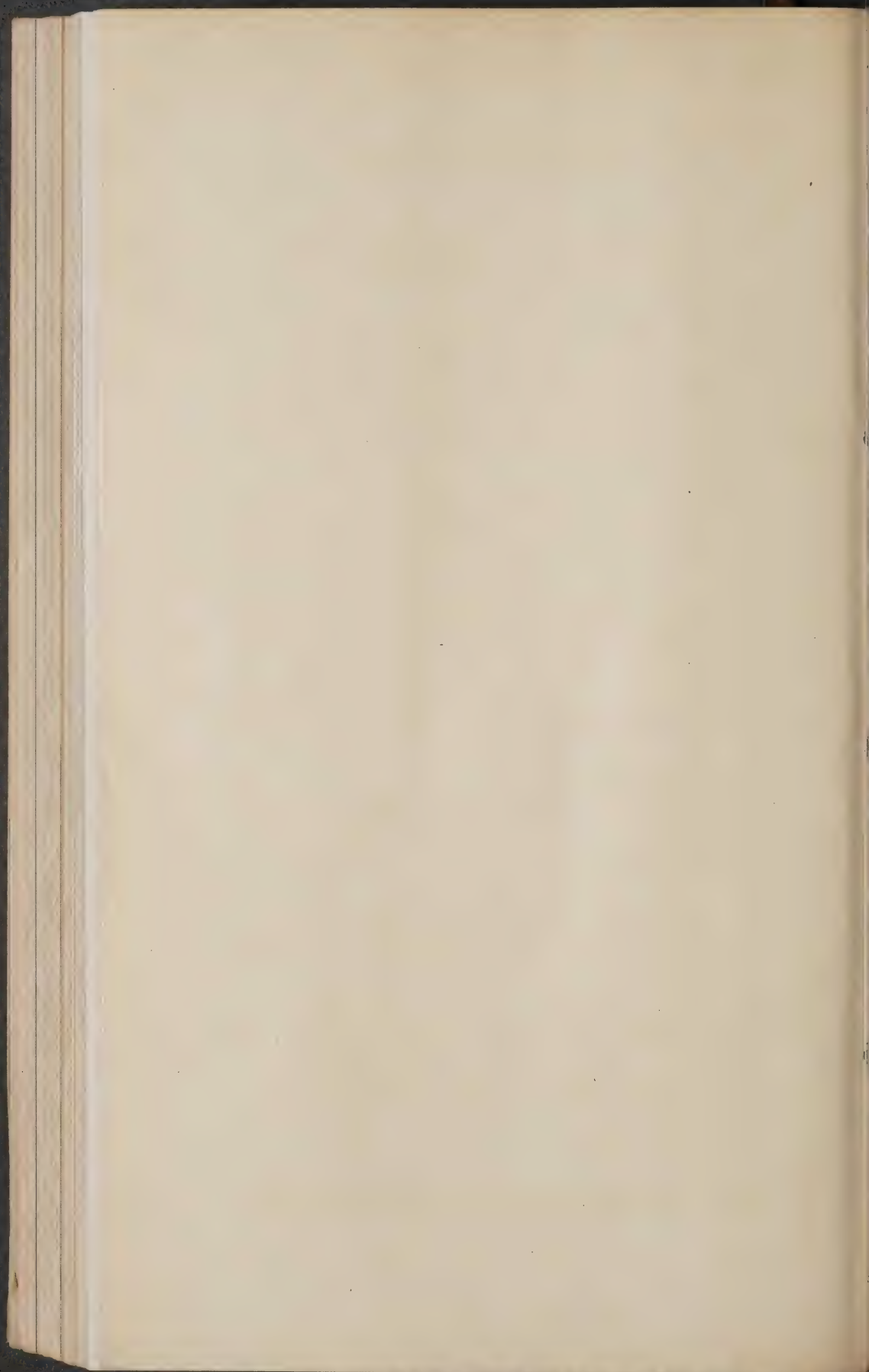
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THE
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MONTHLY





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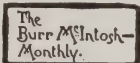
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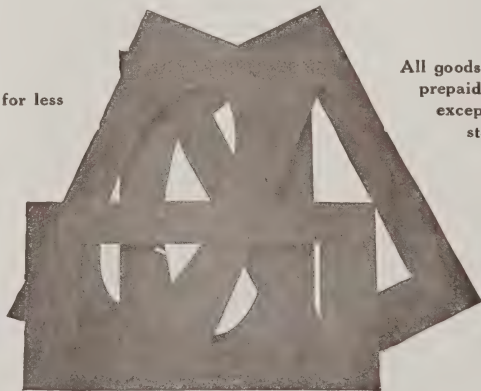
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OUR PORTRAITS



Photo by Dover Street Studios, London.

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Photo by Otto Sarony Co., N.Y.

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Photo by Otto Sarony Co., N.Y.

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Photo by Sarony, 5th Ave., N. Y.

PERCY HASWELL
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Photo by Dover Street Studios, London.

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Photo by Frank C. Bangs, N.Y.



Photo by Bassano, London.

CRISSIE BELL



Photo by Sarony, 5th Ave., N.Y.

MARGARET ILLINGTON
Mrs. Daniel Frohman



Photo by Sarony, 5th Ave., N.Y.

MAUD ADAMS
In "The Jesters"

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

MARGARET DALE, subject of this month's cover design, has been leading woman for William H. Crane this past theatrical season in George Ade's successful play, "Father and the Boys." For the first time in recent years it has been a character part which she has played, as heretofore Miss Dale has been a player of straight parts as leading woman for John Drew.

OLIVE MAY is one of the more attractive of the younger generation of players on the London stage. She is now appearing in that city as one of the gaiety girls in the new production, "Havana."

ROBERT MANTELL is now one of the most prominent actors playing Shakespearean roles in this country. Although he is an old-time actor and has been well known for his portrayal of melodramatic and romantic roles in the popular-priced houses, it was not until a very few years ago when he came into the late Princess Theatre on Broadway that New York realized the ability of the man. He probably will have a London engagement shortly if his manager's plans go through.

PERCY HASWELL has had the good fortune to be in one of the conspicuous New York successes, being cast for the leading woman's part in "The Honor of the Family," Paul Potter's adaptation from the French of Fabre's play based on Balzac's story, "The Two Brothers." Miss Haswell is the wife of George Fawcett, who has made such a big hit in London in "The White Man," known in this country as played by Faversham under the title of "The Squaw Man." At one time Miss Haswell was a member of the late Augustin Daly's company. Of late years she has been in her husband's stock company in Baltimore.

MARIE TEMPEST is starring in London in "Mrs. Dot," by W. Somerset Maugham, at the Comedy Theatre, this being the third success by the same author now being played in the English capital. It is one of the best things the talented Miss Tempest has done, and the rights for America have already been secured by Charles Frohman for next year.

MME. GLACIA CALLA has studied grand opera singing under the best masters in Paris, and now at the very end of the season in this country she is to have an opportunity to display her ability with

a light opera company that will possibly be heard in New York after a road tour.

ANTOINETTE WALKER is the ingenue who created the role of *Jenny* in the original production of "The Music Master." This past winter when David Warfield revived that play, which in time will become as much of an American classic as "The Old Homestead," Miss Walker was engaged to play her original role once more.

FRITZI SCHEFF, who deserted grand opera for the musical comedy stage, has one potent reason for remembering the season just ended, inasmuch as it brought release from her marital bonds. Moreover she ended her use of Henry Blossom's clever piece, "Mlle. Modiste," which has served her so successfully for three seasons, a result due to Blossom's clever book and lyrics, Victor Herbert's good music and Manager Dillingham's excellent staging of the piece.

RUTH MAYCLIFFE is one of the three "Girls" in Clyde Fitch's "Girls," the satire on the bachelor girls of to-day which has been so very successful at Daly's Theatre, New York. She plays the youngest and most impressionable of the bachelor girls, and is the first apostate from the non-marrying faith.

CRISSIE BELL, one of London's show girls, is also a noted beauty. She created a sensation in the beauty contest recently held there to determine who should be called the most beautiful woman in England.

MARGARET ILLINGTON has been starring with Kyrle Bellew for eight months in New York in "The Thief." With her husband, the well-known manager, Daniel Frohman, she departed immediately after her theatrical work had ended for a vacation in Arizona.

MAUD ADAMS has been playing in "The Jesters," a romantic comedy in blank verse which was first done in Paris by Mme. Bernhardt, this marking the second time that the American star has followed the great French actress in masculine roles, the other time being in "L'Aiglon." Miss Adams is to play before Yale and Harvard universities in "As You Like It" and other Shakespearean comedies, and is probably to make her debut in such roles in London next season.

NOTABLE PLAYS OF THE MONTH

By PAUL THOMPSON

AND now the season of the roof garden and the summer musical show is upon us and gone are the serious pieces whose problems and plots would weigh too heavily on the intellects of the theatre-goer. Rather does that captious individual ask that his eye and ear drum be appealed to with pleasing color scheme, attractive chorus maidens and music which makes few demands on his mentality for appreciation. Yet some few plays there are which made their success before the Panama hat made its appearance which will be able to linger on into the summer heat and entertain the thousands of transients who spend their vacations in New York and are naturally most anxious to see the plays whose fame they have heard of and the presentation of which would probably be entrusted to a "road company" when the piece ultimately reached their home town. And there is an infinitude of satisfaction when the New York success does reach your own home in assuming an air of superiority and being able to say: "Oh, yes; I saw that at such and such a theatre on Broadway last year; this company isn't nearly so good."

Among these pieces with a seeming grip on life as far as a prolonged stay in New York is concerned, are three of which the pictures on these two pages were taken. Of course, there is danger in taking theatrical runs for granted, and it is well within the range of possibility that by the time this appears in print and on the news-stands one, two or all three will be no more as far as New York is concerned, merely marking time until the reopening of the theatrical season in August permits

them to start on their quest of the almighty dollar throughout the width and depth of this fair land. Whether they are still running or not, they are all entitled to the attention which is accorded them here, because they stand out as good examples of successes along their respective lines.

"Paid in Full," by Eugene Walter, one of the big hits of the season, has a most interesting history. It was to come into the Astor Theatre last December, but did not because it was such a pronounced failure on the road. Another attraction was substituted and the work of reconstruction begun, a most hopeless appearing task and one which the wise-ones said was foredoomed to failure. Meanwhile, Walter, the author, who had had a play called



Lillian Albertson and Tully Marshall in
"Paid in Full"

"The Undertow" done here by a popular-priced stock company with virtually no success, was sleeping in parks and getting food where he could. Then came the premier of "Paid in Full," and in one night he became the most-sought-after dramatist of the moment, with managers galore seeking for any play he might have written or might write. Indeed, shortly after "Paid in Full," another play, a melodrama of the Canadian woods called "The Wolf," was produced, and is at the present writing being offered on Broadway, but not with the success of the first play. All the critics united in praising "Paid in Full," which had a quality of naturalness and conviction which goes straight to the mark. It has the advantage, moreover, of being well cast so that every role is in capable hands, and that counts for a great deal. The story is a simple one of a married couple in moderate circumstances, the

husband going wrong and wrongly blaming his missteps on the wife.

Once more "The Four Cohans," a quartette as famous to-day in the houses where big prices are charged for seats as they were formerly in vaudeville. George M., the son and genius of the family, has scored in most decided manner with "The Yankee Prince," whose life at the Knickerbocker Theatre bids fair to be a regal one. He has written a satire on title-hunting Americans with bank rolls to substantiate their claims to foreign alliances, but it is not so much in his satire, which is only occasionally in evidence, that he wins out, as it is in the clever manner in which the piece is made to hold together a number of excellent specialties in songs, dances, etc. His idea is evidently that of the late Charles Hoyt, who had such a wonderful vogue the latter part of his life time; people like vaudeville, consequently give it to them disguised as a play, the characters in your story to provide the specialties. Hoyt combined a very clever satire on some public foible with his good vaudeville and made a great big success of the plan. Cohan works along somewhat similar lines, but substitutes musical comedies for farces as the connecting link to the "turns." Josephine, his sister, who has been absent from the family group for some years, her place being taken by her brother's former wife, Ethel Levey, has now returned from vaudeville, and her reappearance with the family has evidently exerted a beneficial influence, for her brother's book, lyrics, music and personal work were never better. "The Yankee Prince" may be commended as a clean, well-staged, tuneful, amusing offering.

Clyde Fitch has failed so often of late that it is a pleasure to record the unquestioned success of his latest play, "Girls," a satire on the bachelor girl and her foibles. While it borders on the vulgar at times, as Fitch plays are apt to do, one can even forgive that for the sake of the genuine fun which is provided. Three girls have an organization which fore-swears man and matrimony and in the course of the play each girls falls a victim to the darts of the youthful, scantily

clad marksman. Here again clever players add to the enjoyment of the author's work. Laura Nelson Hall, ringleader in the anti-man society, was the star of Rachel Crothers' short-lived play, "The

"The Coming of Mrs. Patrick": Amy Ricard will ever be remembered for her athletic girl in "The College Widow," while Ruth Maycliffe, youngest and prettiest of the trio, is to me unknown. Charles Cherry, Herbert Standing and Zelda Sears are the other notables in the cast who make the play the success it unquestionably is.

One of the best of this season's

many good shows was the belated appearance of Jean Aicard's delightful comedy drama, "Papa Lebonnard," at the Bijou, in which Henry E. Dixey scored the greatest triumph of his long and versatile career.

In his interpretation of the gentle and pure-souled old French clock maker and inventor Mr. Dixey rose to heights of



Geo. Cohan and his sister Josephine in "The Yankee Prince"



Laura Nelson Hall in "Girls"

true greatness and secured to himself the right to be ranked for all time with America's foremost actors. It is regrettable that he did not bring "Papa Lebonnard" to New York earlier in the season.



SCENE FROM "MEFISTOFELE"
Metropolitan Opera Co., New York

Photo by Byron, N.Y.



SCENE FROM "THE FLYING DUTCHMAN"
Metropolitan Opera Co., New York

Photo by Byron, N.Y.

MUSIC AND MUSICIANS

By ARNOLD KRUCKMAN

WHEN you talk to a man about Minneapolis he is very apt to tell you some solid statistical history about its world-conquering grain products; but if you were to tell him that it supports an orchestra which not only is the best in America, but one of the five great organizations of the world he would probably



JOSEPH BALLANTYNE
Director Ogden Tabernacle Choir

think you do not know what you are talking about. Yet you may rest assured that you are speaking the exact truth. So long as Dr. Carl Muck voiced his musical propaganda through the Boston Symphony Orchestra the balance of credit was with this organization; but since the stimulus of his inspiration is gone there is no question as to the supremacy of the Minneapolis Symphony Orchestra. The remarkable phase of the situation is the fact, that with the exception of the strictly limited professional class, comparatively few lovers of music in America are aware of Mr. Emil Oberhoffer's great work in the middle Northwest. It has taken him only five seasons to accomplish what the great musicians in Boston and Chicago strenuously labored many years for. Aided by the splendid Teutonic intelligence and music culture prevailing in his section Mr. Oberhoffer has welded a sound business organization which supports the orchestra, he has gathered not-

able artists from the best sources in America and Europe, and he has constructed a huge but delicate instrument by which he interprets his masterly conceptions. His programs indicate a cosmopolitan stature and his work denotes a breadth and depth of genius. The orchestra, which during the season rehearses almost daily, is under splendid discipline, the significant result of the respect of the musicians for their leader and their absolute confidence in his ability. He is temperamentally what the artist calls a "classicist"—quiet and restrained in his methods. He was born in Munich and educated in that city as well as in Paris. He has the elements of real greatness in his composition and his work with the Minneapolis Symphony Orchestra, and its sister organization, the Phil-



J. V. DUGAN
President Philharmonic Society, New Orleans

harmonic Club, is worthy of the closest attention.

As a result of Director Joseph Ballantyne's great work with the Ogden Tabernacle Choir, the people of the State of Utah are organizing a Festival Association for the purpose of giving, each, year, in Ogden, a three or four days' music fes-

tival on a very large scale and high artistic plane. The various business, social, religious and artistic forces in the state are harmoniously working to create an organization which will be reasonably certain to effect permanent success. The amazing results Director Ballantyne has obtained with the choir has not only been a tremendous stimulus in the State of Utah, but it has awakened a healthy interest in choral music throughout the Pacific Coast states. Even to the layman in the self-absorbed East has the rumor about the beauty of the performance of this Mormon church choir filtered. Like all Mormon Tabernacle choirs the Ogden organization primarily was brought into being for the purpose of religious song worship; but its great impressions have been produced on the occasions when it has sung the noble oratorios and cantatas in concert. In this particular field, eminent musicians say, Director Ballantyne has secured

all over the West journeyed to hear the performance. The photograph herewith reproduced was taken while the choir was *en tour*. The chorus is composed of two hundred and five male and female voices,

with a waiting list of as many more persons who are anxious to become members. Applicants are admitted to membership only after a very severe examination in regard to their knowledge of music and vocal art. They not only receive no compensation for their services, but in some cases contribute to the support of the organization. The membership is almost exclusively Mormon. Director Ballantyne is an American by birth, breeding and musical education. He was trained wholly by Eastern musicians. The quality of his scholarship and the magnitude of his achievement is proof of what we can do without much European aid.

The great dynamo of music activity in New Orleans is the Philharmonic Society with its 600 members. And the force



EMIL OBERHOFFER
Conductor Minneapolis Symphony
Orchestra



Section of Ogden Tabernacle Choir (Utah)

results equal to the most ideal performances in the world. When the choir was recently transported to Sacramento, Cal., in order that the Irrigation Ode might be sung with due finish and majesty at the irrigation congress, musicians from

that sets into motion the energies of the Philharmonic Society is its president, Mr. J. V. Dugan. The society does practically no choral or orchestral work, but devotes its energies to the importation of great artists from all over the world.



"JUNE PASTURES"

Etiquette of the Japanese Tea Ceremony

By OLIVE BROWN SARRE

THE fundamental principal of the tea ceremony is politeness. For many hundred years it retained a religious significance, and during the fifteenth century it was a luxurious and extravagant pastime of the nobility and Samurai. A little more than two hundred years ago,

the coarsest clay is used for the tea bowls, which must be hand-made. The old bowls, hallowed by the name of a great artist or rich in historical association, are valued far beyond the finest porcelain that could be produced now.

A ceremonial tea party "demands pur-



A Young Disciple of "Rikyu"

Rikyu, the greatest of tea masters, formulated the rules which are now in force, and enjoyed by all classes, and equally by men and women.

At that time Japan was impoverished by long wars, her soldiers were becoming rough, her courtiers were warriors used to the hardships of strife. To restore the vanishing politeness the cha-no-yu (lit. hot water tea) became popular, with its exacting etiquette.

The reformer of its rules demanded that only the cheapest material be used to fashion the utensils; and to-day only

ity, reverence, peace and abstraction." One or two of the rules, formed centuries ago and still in force are interesting.

The second reads, "It is important, on entering a tea room, not only to have clean hands and face, but also a clean heart."

This shows the early Buddhist influence. The fifth says, "It is forbidden to speak in or out of the tea house of anything worldly—especially political conversation and scandal." A contrast to our five o'clock teas!

The tea ceremony forms an inspiring

background for the poetical contests so popular as diversions of a nation of poets, artists and warriors. It may be celebrated at any hour, and frequently sunrise is chosen in order to admire the freshness of the flowers, or eight o'clock in winter when the morning sun on the snow is most beautiful.

In the houses of many Japanese, a room

believing that the peculiar flavor of Japanese tea was due to its green color, demanded greener tea in order to get more of the prized flavor. Japan exported what her customers demanded and under government supervision (and nearly everything in Japan is under government inspection) tea was colored by an infinitesimal amount of indigo. The tea they



"Ceremonial Tea"

is set aside for ceremonial tea, and among the richer classes a tea house and waiting seat is built in the garden.

A Word About the Tea Used

Koi-cha (lit. thick tea) is made from the best quality of early tea pickings, powdered. So fine is this green powder that it requires one man thirteen hours to powder one pound in a grinder worked by hand. This powder, though it begins to deteriorate in about two weeks (it is ground specially for each ceremony) has the true tea flavor, the aroma one scents when fresh tea leaves are crushed in the hand. Black and green tea come from the same species of bush, the difference in taste and color are due to the method of curing. Black tea goes through a certain amount of fermentation, and although you get a fine flavor you do not get the taste of fresh tea leaves which the aesthetic Japanese prize so highly for their tea ceremony. Some years ago, Americans

exported, and which you can get to-day, was very green. Our school readers used to state that this green color was produced by drying on copper pans, and I find that idea seems quite generally prevalent. It is an evidence of how we unconsciously keep our school days with us. As a matter of fact copper is too expensive a metal for drying pans, and has never been used. Japan tea has been colored only to suit foreign demand—the Japanese themselves drink an uncolored tea which is a dull sage green. Much of what we get here now is like this in color, not so bright as the indigo colored nor as dark as fermented tea sometimes blackened by antimony and black lead.

The powdered tea is quite green. It is delicious and is used to flavor jelly, ice cream, candy, cakes, etc.

The Ceremony

The prescribed number to serve is five, including the host. However, the host

may play guest, employing a professional tea master to make the tea, in which case there are six, and sometimes a maid to pass the cakes and bowl.

The guest of honor is placed next the tokonoma or alcove. Here the flowers are arranged in a bamboo basket. Simplicity is the keynote, but the simplicity of Japanese flower arrangement is in itself a complicated and much studied subject. The guests admire the scroll picture (selected according to the season, the weather and the people to be present) and any other object placed in the alcove.

The entire ceremony requires about three hours, including the building of the charcoal fire, the arrangement of flowers, and boiling the water, etc.

How the Bowl of Tea is Made

A red silk napkin is folded cornerwise and the double corner tucked into the obi or belt of the master of the ceremony. Taking the tea bowl in the left hand, it is wiped three times with the silk napkin folded in a prescribed manner. The cover of the hot water kettle is removed (there is a rest provided for it) and a dipperful of hot water is poured into the tea bowl. It is rinsed and poured into the metal basin. The tea bowl, all the time in the left hand, is wiped with a small folded piece of white cloth wet.

Every movement is according to the strictest rules and everything is done very slowly and quietly. The cloth is folded just so, the number of times it is passed around the bowl is a law, the position of the arm in lifting a dipperful of water, and the angle at which the dipper rests on the kettle is prescribed, etc., etc.

These minute rules, studied for years with earnestness and never varied, are one factor in the remarkable character of this ceremony.

When the tea bowl is thus rinsed (of course it was perfectly clean before the tea-making began) it is set down on the mat. Holding the small lacquer box in the left hand (see illustration No. 5), two and a half teaspoonfuls of powdered tea are put in the bowl. Replacing the top on the box the bamboo spoon is left resting on it.

Three dipperfuls of hot water (not boiling) are poured on the tea and with the bowl still in the left hand, it is stirred by the split bamboo brush.

Remember that each movement is slow and the perfection of grace, and not one move is made that is not rigidly prescribed.

Tea thus made is thick with a white froth on the top.

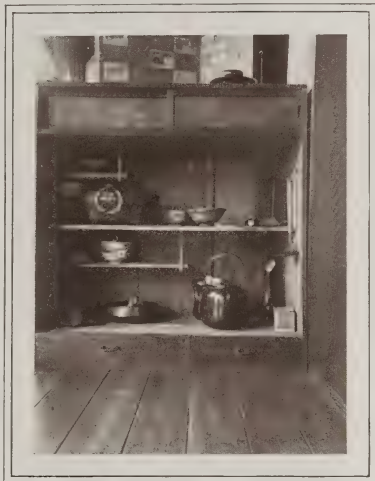
The master of the ceremony may be assisted by a maid, who during this time has passed a lacquer dish containing cakes to each guest. Drawing a piece of soft hand-made bast paper from her kimono (Japanese men and women always carry such paper as we do handkerchiefs), she takes one cake with the chop sticks on the box and lays it on the paper in front of her. It is eaten folded in the paper, care being taken that the fingers in no way touch it. If only a bite is taken the remainder is crumpled in the paper and replaced in the kimono to be thrown away at home. This cake eaten just before drinking tea takes the place of sugar. It enhances the tea taste.

The maid receives the bowl of tea from the master of the ceremony on a small square of rich brocade, and passes it to the guest next the alcove, touching her hair to the floor in a bow. The guest also bowing very low receives it resting on the palm of her left hand and with her right holds the right side of the bowl, slowly turning it towards her. It is raised above the head and then drunk

in the three or four swallows, all the time holding it in both hands. Every drop is drunk, and it is most complimentary to the host to make a loud sucking noise in doing so.

The bowl is lovingly handled and admired and sometimes shown to the guest next. Tea bowls of long lineage are perhaps the most cherished possession of a Japanese. Hideyoshi, the great military leader of the sixteenth century, was wont to reward his generals by a gift of a tea bowl, and many of these are preserved. In Tokio the writer drank from a bowl brought from Korea, when that country was subjugated four hundred years ago.

After the bowl has been discussed, and perhaps a poem made for the occasion it



Utensils and Shelves on which they are kept



From stereograph copyright 1904 by Underwood & Underwood, N.Y.

Public Tea in the Beautiful Wistaria Festooned Arbors



From stereograph copyright by Underwood & Underwood, N.Y.

Girls Picking Tea at Uji, Japan



Tea House of Count Inouye

This house, only nine feet square, required four years to build, so perfect in every detail is the marvellous finish of the woodwork.

is returned with a low bow and another bowl of tea is made with the same exact motions for the next guest. During this time the conversation is on the pleasantest and most beautiful subjects.

The charm of the tea room with its soft mats, its exquisitely finished work and lacquer, the paper shoji or sliding screens, the Japanese women in their soft silk kimono and with the spick and span look of the Japanese mode of hair dressing and the quiet of the Japanese voices, all in the quiet of a garden, make of this ceremony a something that combines a culture and refinement unknown to our civilization.

It sometimes seems as though the Japanese had reached their present physical stage of evolution centuries ago and have spent the last few hundred years refining and beautifying everything with which they come in contact.

Then came the advent of foreigners, the forcing of their doors to commerce, and the beginning of the sordid, practical, "advanced" discoveries of western civilization forcing the old regime, which needed time to enjoy desuetude, and each year of progress (?) finds less time for the practice and enjoyment of this simple, time-honored and beautiful tea ceremony.



PHOTO CRAFT & OUR PRIZES
REGULAR COMPETITION

The Classic and Romantic Schools

By ROLAND ROOD



SECOND PRIZE

"Study of a Head"

F. E. BRONSON, N.Y.

BRIEFLY, the classic and romantic in art may be defined as the intellectual and the emotional. The classic picture makes its appeal through the perfect



FIRST PRIZE

"The Picture Book"

GEO. K. MUNTZ, O.

balance of its composition, beauty and purity of line, clearly expressed modeling and all general absence of vagueness of treatment. The romantic picture expresses itself through deep, mysterious shadows, broken, suggestive brush strokes, dabs of pigment, which in their iridescence look like pearls and melted gems—it leaves more to the imagination, thus allowing the spectator to fill in and complete for himself. The canvases of Rembrandt and Millet and the whole Barbizon school are of this nature. Raphael and the other classicists of the Renaissance, as well as those who have followed them

in more modern times, sought to arouse the sense of appropriateness of things, to make the mind weigh and contrast, much as does a philosopher when juggling with logic and the great problems of life. The classicist seeks to bring into play the critical faculty, and the satisfaction we feel in judging his works is that he has with consummate mastery solved the problem, and in the fewest lines and clearest manner presented to us the eternal fitness of things. But he leaves us cold, we often feel that he is possessed with the spirit of the scientific man, and his creations affect us in a manner not so differ-



THIRD PRIZE

"Evening"

PAUL FOURNIER



THIRD PRIZE

"Time, Place and the Girl"

H. TREVOR BOOTH, N.Y.

ent from the wonderful crystalline forms of snowflakes when seen through the microscope. The romanticist, on the other hand, tries to instantly benumb our critical faculty, to once and for all place himself outside the searching glare of scientific analysis and comparison: through his mysteriousness and vagueness he sets go-

ing the associative apparatus of the brain, and before we are aware we are in dreamland, a flood of half-formulated thoughts—feelings, really—rush over us, we are under a spell from which we can only rid ourselves with the greatest moral effort. This is not all, however. The flood of feelings does not stop in the brain; it is



THIRD PRIZE

"Night—Constantinople Harbor"

M. N. COSTIKYAN, N.Y.



THIRD PRIZE

"Portrait"

EUGENE V. BREWSTER, N.Y.

not a purely intellectual phenomenon—it gives rise to sympathetic emotions in the heart, lungs, kidneys, viscera generally, even to tingling in the arms and legs—in fact the feeling seems to be physical almost more than mental. Who of us have not had a Rembrandt "run through us," who has not caught his breath and felt the lump in the throat on looking at a Millet or a Rousseau? In music it is the same. Bach leaves us comparatively cold; we feel him in the brain, but Beethoven and Chopin produce strong fleshy sensations, they react on our sounding-board—as psychologists have aptly termed it.

The singular thing in all this is that it

is not *what* is painted, but the manner in *which* it is painted that makes the difference between the classical and romantic schools—at least very largely so. The romanticists have often painted the Madonna and child—even with the halo, and they have put her in the fields, or in the carpenter shop surrounded with just the same appurtenances as used by the Florentines—and these latter have filled in their backgrounds with villages consisting of houses, many of which are peasant cottages—or look not so unlike small factories—and both alike have bestrewn their fields with daisies, and their blue skys with faint white clouds. But where they differ in their arrangement of light-

and-shade and the manner of drawing and laying the pigment on the canvas. The classicist focuses clearly, neatly, exquisitely over the whole; his contours are smooth and flowing, and his shadows highly rational veiling nothing from sight; and the pigment is applied as precisely as the wax on the lay-head in a milliner's window. Whereas the romanticist defines roughly and brokenly; he

only interest or curiosity, i. e., the scientific desire to exactly, truthfully and wholly see all that is there, and we adjudge such a photograph merit if it satisfies this scientific desire, and—and this is important—if it at the same time is so well composed as not to obtrude one class of facts at the expense of another—in other words, if it presents truth in a palatable form. The mysterious fuzzytype, so



THIRD PRIZE

"Winter Solitude"

ALBERT R. BENEDICT, N. J.

blurs and drags his paint; his shadows are filled with floating ghosts of color, meaningless, but meaning anything we may chance to attach to them; and in the opalescence of his jewelled pigment we feel whole past worlds for the instant brought into existence again.

It is this that constitutes the psychological difference between these two schools, and it is this that brings me to the point of this article: In photography there exist these two schools, and there also exists the same war in this little world of the camera that has for so many years been so bitterly fought in the greater world of painting. That whole body of photographers who are generally known as fuzzytypers and who deal in black shadows, mist and elusiveness, try—and often succeed—to be romanticists; and those who cry for clear focus, detail, light, smooth glossy paper, etc., are in spirit classicists. This latter kind of photograph, as we all know, arouses in us

often ridiculed, is in truth romantic in its inception, and in its effect upon beholders, for it cannot be denied that it is only this kind of photography which works upon our sounding-board, which runs through us. And singularly, such a photograph, as one by Kaesbier, or White, or Coburn, or Steichen for example, will produce identically the same sensations as does a painting by the Barbizon school—only less strong, naturally. To those who cannot feel this I will only say that neither can the lover of classical paintings understand romantic paintings—in fact, he hates them, considers them vulgar in the extreme as appealing to the lower instincts and emotions of man. On the other hand the romanticist denies that the classicist can be an artist, claims that he is a pure reasoner, has no soul, etc.

It appears to me that in the above lies the principal reason for the antipathy the two great schools of photography have so long entertained for each other.



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I was so proud when I was told
That I could sit up here and hold
The flag, and watch the big boys go,
And fire the crackers down below.

But I am pretty sure if they
Were made to sit up here this way
While I fired crackers down below,
They'd think that it was awful slow.

PAINTING AND SCULPTURE

SOME PICTURES FROM THE ANNUAL INTERNATIONAL EXHIBITION AT THE CARNEGIE GALLERIES, PITTSBURG

A NOTE By CHAS. H. CAFFIN



Hon. Mention

"IN A VARIETY THEATRE"

Arthur Kampf, Germany

THIS year again American and foreign pictures meet in friendly competition on the neutral walls of the Carnegie Galleries, in Pittsburg. It is this rivalry that gives a special *cachet* to these annual exhibitions and adds an extra spice of interest to the awards of first, second

and third medals, which carry a prize respectively, of \$1500, \$1000 and \$500. On the present occasion the first and third medals go to American artists, as also do two out of the three Honorable Mentions.

The winner of the highest award this year is Thomas W. Dewing for *The*



Hon. Mention

"ROMAN AFTERNOON"

F. Clay Bartlett, America

Necklace, a beautiful and characteristic picture, though scarcely to be reckoned among this artist's finest. Small in size, it owes its distinction to the quality of its

expression. For those who are chiefly interested in the subject of a picture it will convey little meaning, since the girl is doing nothing, and many will not even think



"ADRIFT"

John M. Swan, England



Medal of the First Class and \$1500

"THE NECKLACE"

Thos. W. Dewing, America

her pretty. To the artist she was just a theme around which to weave a lovely color scheme, expressive of the most subtle refinement of feeling. The photograph, therefore, conveys but little suggestion of the original; for the latter does not present a figure silhouetted against a wall, but a wall and figure and other objects, all united in an atmospheric web of most sensitive color, as intricate as a harmony of Chopin's. And just as far as you can appreciate a harmony that is made up, not of stirring contrasts, but of infinite variations of a few color-notes, so you will appreciate this picture. It appeals to what we have of a capacity for receiving the most refined suggestions of abstract beauty. Yes, abstract; for the appeal, like that of music, is as far as possible re-

moved from any concrete suggestions conveyable in words or definite ideas.

One may almost say the same of Le Sidaner's second medal picture, *Grand Canal, Moonlight*. It, too, has the subtle harmonies of a Chopin Nocturne; palpitating with the rhythm of delicately atmospheric color. Yet it may readily awake in us memories of moonlight nights, Venetian or elsewhere, and lead us on to ideas deliciously reminiscent. Otherwise, it also is abstract in its appeal, and I rejoice that it has been coupled with Dewing's for the highest honors. For these two pictures are representative of what is best in modern art. They do not rely upon subject, but upon the expression of beauty that the subject may be made to yield; an expression, moreover,



"VENETIAN GLASS" Jacques Emile Blanche, France

that is not of the obviously beautiful, but rather of what is subtly suggestive to one's spiritual imagination.

In the same category may be placed the *Venetian Girl*, by Charles W. Hawthorne, to which an honorable mention has been awarded. Here again it is expression that counts; a low-toned melody, with accents of peculiar poignancy, suggested in the face and hands. A few years ago Hawthorne won reputation as a brilliant and rather brutal painter of fishermen and fish; extraordinarily virile in his rendering of the slippery, highly colored forms. Since then he has lived and studied in Venice, and his point of view has changed. It is no longer occupied with a

clever representation of the merely external appearance; it is intent on expressing the inner mystery of things; and his work, that aforetime almost clubbed us into admiration, now woos us with a still small voice of spiritual suggestion.

Compare his picture with *Venetian Glass*, by Jacques Emile Blanche, one of the most brilliant of the younger French portraitists. No words of mine are needed to emphasize the striking skill with which everything in the picture is made to appear real to our eyes. Moreover, if you saw the original you would appreciate of your own accord the sumptuous qualities of the color scheme. But I wonder if you would derive from the picture any-



"DECORATIVE PANEL"

F. W. Benson, America

thing more than merely ocular satisfaction, whether you would receive any suggestion to your spiritual imagination, so that the external beauty of the various

forms seem to have an inherent significance, relating them to beauty in the abstract? Will they lead your imagination on and on, as the other pictures may and



Medal of the Second Class and \$1000

Henri E. Le Sidaner, France

"THE GRAND CANAL: MOONLIGHT"



1. "Surf" Emil Carlsen, America. Awarded Medal of Third Class and \$500.
 2. "Portrait of Alfred Stieglitz" Wm. M. Chase, America
 3. "A Bowl of Nasturtiums" Childe Hassam, America

4. "The Ever-New Horizon" Sir Lawrence Alma-Tadema, England
 5. "Portrait of Mrs. Divine" Cecilia Beaux, America
 6. "The Green Coat" J. Alden Weir, America

7. "Portrait of a Bohemian" Antonio Mancini, Italy
 8. "Venetian Girl" Charles W. Hawthorne, Honorable Mention, America
 9. "Winter on the Somme" W. Elmer Schofield, America



"PORTRAIT IN BLACK"

Irving R. Wiles, America

music does, to sensations of beauty, that seem to melt into the universal? For my own part, I admit they do not. I find in the picture a suggestion of nothing more than what is plainly represented to the eye. I take off my hat to its cleverness.

Such, too, is my attitude toward the portrait by Miss Cecilia Beaux, and Arthur Kampf's *In a Variety Theatre*. On the other hand, Childe Hassam's *Bowl of Nasturtiums*, W. Elmer Schofield's *Win-*

ter on the Somme, and Frederic Clay Bartlett's *Roman Afternoon*—to mention only those which are illustrated here—would hold me by their qualities of expression. These few lines are simply a note to accompany the illustrations, but had I space to review the whole exhibition, I should be inclined to submit each canvas to this test: Does it merely represent appearances, or does it make some appeal to our higher capacity of feeling?



PAINTINGS FROM THE SPRING EXHIBITION OF THE AMERICAN WATER COLOR SOCIETY, N. Y.

- | | | |
|------------------------------|----------------------------------|---|
| 1. Summer
F. A. Josephi | 3. Venice
F. Hopkinson Smith | 5. Laughing Girl
Wm. J. Whittemore |
| 2. Heirlooms
C. Y. Turner | 4. Early Snow
H. Bolton Jones | 6. Grand Place, Antwerp
C. C. Cooper |



From Photo by Byron, N. Y.

"BUFFALO BILL"
(Col. Wm. F. Cody)



NATIONAL HEROES

IN THE MAKING.

"BUFFALO BILL"

By CHAS. QUINCY TURNER

THE whirligigs of time play many pranks. We contemporaries of seemingly great men would be surprised if we were alive 200 or 300 years hence to see what topsy turvydom has been the fate of some of them; men who loom large to us will have been forgotten as if they had never lived, while others whom we thought of but as transient meteors will have gathered round them the glory of the age. This is curiously true of the men of the open, whose lives have been adventurous. For instance, who can tell offhand what mighty kings ruled Great Britain, and whether with a rod of iron or a "big stick," when Robin Hood and Friar Tuck ranged free in Sherwood Forest in Nottinghamshire? Yet millions of boys round the circuit of the globe can tell all about the bold outlaw of the midlands. How many can tell you the life story of Gesler, even who he was, and over what he ruled? Yet every child who speaks the English language knows all about the humble archer, William Tell. Mighty travelers in many ships have made many discoveries to the enrichment of the world. Magellan, Captain Cook and a host of others, and have gone hence, all but forgotten within two centuries, but Robinson Crusoe, the poor sailor man, cast adrift on desolate Juan Fernandez, is the hero of every boy who ever felt the salt tang of the sea in his nostrils. It is the same in pure literature; all the historic figures in Shakespeare may vanish like a wraith and leave not a wrack behind, while centuries afterward the jolly old rascal Falstaff will live in popular memory. Even Longfellow may pass into oblivion, but Fenimore Cooper's "Leather Stocking" heroes, and the "Last of the Mohicans" will be virile and veritable. The genius of Alexandre Dumas may wane and *Monte Cristo* be forgotten, but never his heroic adventurer and soldier, *D'Artagnan* of "The Three Musketeers." He is amongst the immortals. It will be the same with us Americans. The foremost place in the roll of those who mastered the methods of the native and bettered their instruction will ever be held by Washington, whose knowl-

edge gained as a scout in Indian wars enabled him later to tear the States from British domination. But who among the popular heroes of the wild country, the opener up of the great middle west, will be next? Is it far from a safe venture to say Col. W. F. Cody, whose sobriquet Buffalo Bill will not down even in his now venerable age? Here are the popular elements, a commanding and singularly virile picturesqueness of personality, a sweet and generous disposition, an intrepid soldier, a magnetic influence over his one time bitterest foes, the Indians, a mighty hunter and a dead shot, who while alive has forced himself upon the imagination of the youth of every nation in the world. To wide-eyed, mere children by the hundreds of thousands he is even now a demigod; when they are in their anecdotage they will be saying, nigh on a century hence, "There were giants in those days, and Buffalo Bill was the father of them all." Tradition will carry forward to countless yet unborn the mythical wonders which he performed; and as the centuries roll by, in lands far and wide, Buffalo Bill will stand symbolical of the America of the then dim and shadowy aforesaid. On the very forefront of youthful imagination, on a lone peak, with prairies tamed so that there can be no more raging fires, when the last of the Indians shall be as mythical as "Hiawatha," Buffalo Bill will be a living spirit and a national hero. Nor is he unworthy of the honor. He has done the States some service, and they know it, as Othello says of himself. On many a tented field his has been the thinking brain, on many a perilous vigil his has been the sleepless eye, on many a lonely ride through the country of the most cruel and subtle foe his has been the saddle bag to carry despatches upon which depended the lives, aye and more than the lives, the honor, of fair women and frail children, and from many an isolated home have gone up prayers and thankfulness for the courage, skill and daring which has served them so well in their hour of direst need. He lived honored; he will die revered, and his memory will be a living inspiration.



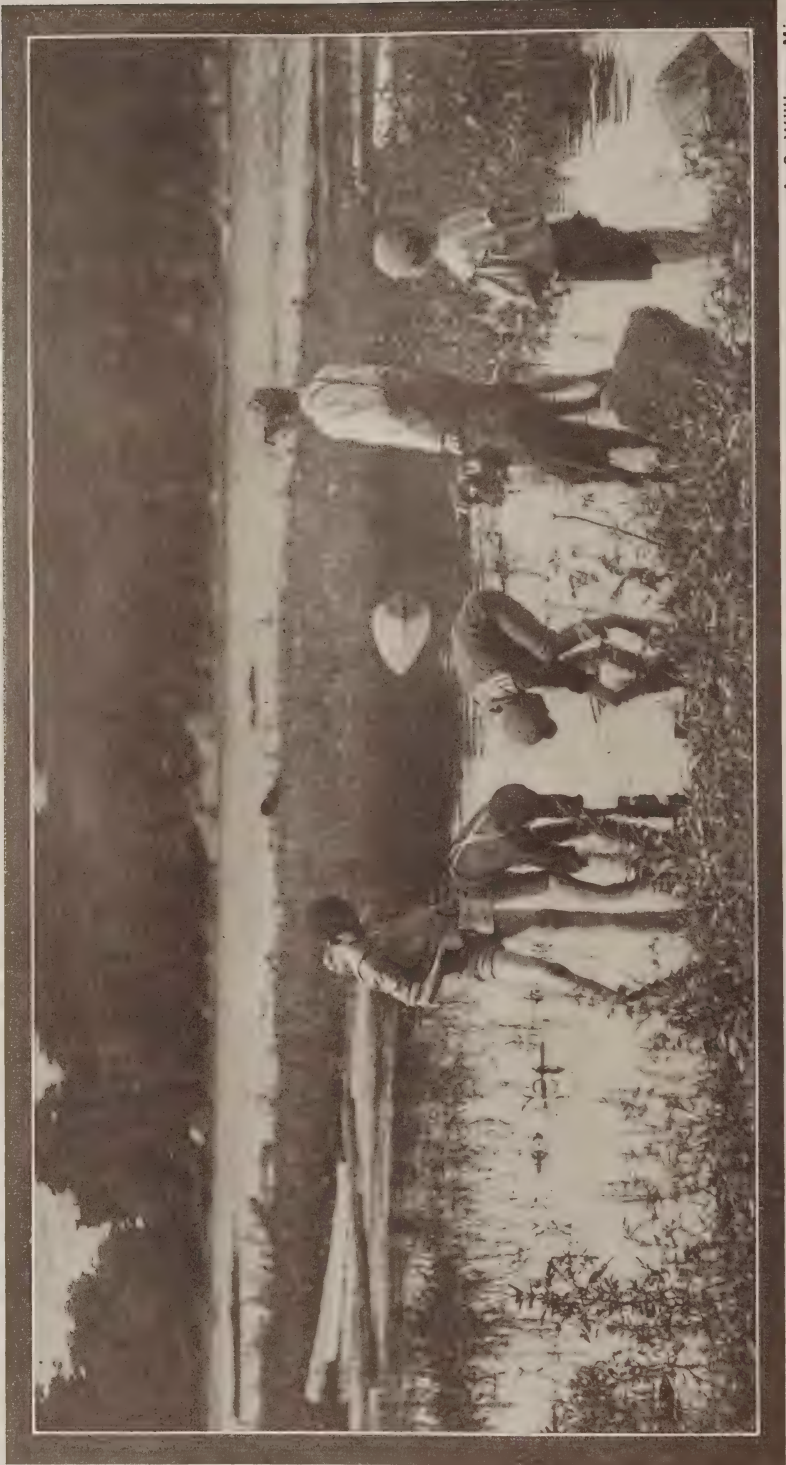
GALLATIN RIVER, MONT., ONE OF THE HEADWATERS OF MISSOURI

Schlechten Bros., Mont.



Stella E. Cuscaden, Ky.

PALM BEACH, FLORIDA



A. S. Williams, Minn.

"THE BAIT HINTERS"

PEOPLE OF NOTE



Photo copyright, 1907, by Pach Bros., N. Y.

THE LATE MORGAN DIX

REV. MORGAN DIX, rector of Trinity Church of New York City, who died April 29th, was one of the most famous Protestant Episcopal clergymen in this country. He was born in New York City November 1, 1827, the son of John A. Dix, a major general in the United States army and governor of the state

of New York. He was also secretary of the treasury, winning immortal fame by his command "If any one attempts to tear down the American flag, shoot him on the spot."

Dr. Dix's ancestors, on his father's side, were of English descent, through New England stock, and his mother was of

Welsh extraction, being the daughter of John Jordan Morgan, a wealthy merchant of New York City. Morgan Dix spent a number of years in the schools of New York, entering the sophomore class in Columbia College in 1845. He graduated three years later, going to Washington,

parish. Dr. Dix wrote many widely read books, was an early opponent of divorce and a member of many notable clubs and organizations. He was a conspicuous attendant at every prominent gathering of the Episcopal church held during his tenancy of the rectorship of Trinity. His



At the American Embassy in Tokio, Japan

Reading from Left to Right—Mr. Percival Dodge, U. S. Minister to Honduras; Mrs. Ransford S. Miller, Mrs. Dodge, Mr. O'Brien, American Ambassador; Miss Laughlin of Pittsburg, a house guest; Miss Hazeltine of Grand Rapids, a house guest; Mr. Peter Jay, First Secretary of Embassy; Mr. Post Wheeler, Second Secretary of Embassy; Mrs. O'Brien, Mr. Ransford S. Miller, Japanese Secretary of Embassy; Mrs. Post Wheeler, Mrs. James Irons, Mr. J. R. Kennedy, Col. Jas. A. Irons, Military Attache.

where he took up the study of law with his father, who had now become a United States senator. Showing a distaste for legal work, the son entered the general theological seminary in New York City, from which institution he graduated in 1852. He was immediately ordained a deacon in St. John's Chapel, New York, two years later being ordained priest of St. Mark's Church, Philadelphia. Subsequently he was appointed bishop of Louisiana. Dr. Dix resigned this position to spend a year and a half traveling and studying in Europe. On his return from abroad he was elected assistant minister of Trinity parish, New York, which position he accepted although he had previously declined such an election. Three years later, in 1862, on the death of Rev. Dr. William Berrian, rector of the parish, Dr. Dix was appointed to fill the post, which he held from that date until his death.

He soon acquired a national reputation as a pulpit orator, being characterized by his frankness and fearlessness in calling a spade a spade. He was instrumental in developing the influence and scope of his

funeral, at "Old Trinity," was a notable one.

ONE of the most remarkable conferences ever held in this country was that called by President Theodore Roosevelt on May 13, 14 and 15, at Washington, D.C. To this were invited the governors of every state in the union and men conspicuous in the commercial, industrial, financial and other worlds, to talk over with the president and each other the all-important problem of the preservation of the country's natural resources. It is recognized that some action must be taken by the national government and the heads of the various states looking toward a prevention of the tremendous growth of consumption over production of such things as the forests, iron, coal, etc. Figures carefully compiled reveal an amazing condition of affairs, and it was with the idea of working for the future through legislative enactments that the conference at Washington was called. While no immediate action may be expected, it is certain that an impetus will have been received which will have a far-reaching effect in the near future.



Photo. by Wm. H. Kirk, N. Y.

THE OLD FIFTH AVENUE HOTEL

THE PASSING OF THE FIFTH AVENUE HOTEL

THE INN OF THE UNCROWNED KINGS

THERE be Inns, and Inns, the world over, so bewritten about in old books of travel or so advertised in the periodicals of to-day, that we are to think that there is not the like of them. There is the little Normandy Inn of "William the Conqueror," to wit, who won his

will say, hundreds of years hence "there were giants in those days," and they will not be far wrong for the statesmen who foregathered, for thirty years, in the old "Amen" corner of the white marbled temple in which the Republican party had its annual headquarters, were intellect-



Photos by Brown Bros., N. Y.

1. Corner of Dining Room where Platt sang "Home, Sweet Home"

2. Stairs from which Blaine heard "Rum, Romanism and Rebellion"

3. Platt and the famous "Amen Corner"

4. Suite occupied by the Prince of Wales

kingdom nigh a thousand years ago; there is "The Tabard Inn" in Southwark, London, from whence the Canterbury Pilgrims issued on their never-to-be-forgotten way; there is "The White Horse" in Ipswich town, immortalized by Dickens and his creation, Pickwick. But these are shadows, mere remembrances, as compared with that modern sanctuary of sentiment and the throne of the uncrowned kings of America, "The Fifth Avenue Hotel," on New York's Broadway, which rose from the cowtrack, reached its zenith, and has passed away in the short span of half a century.

It is passing; in a few weeks it will be, physically, blotted out, but its memory will live in thousands of lives for the next half century, and its traditions will pass down the line for how many centuries shall we say?

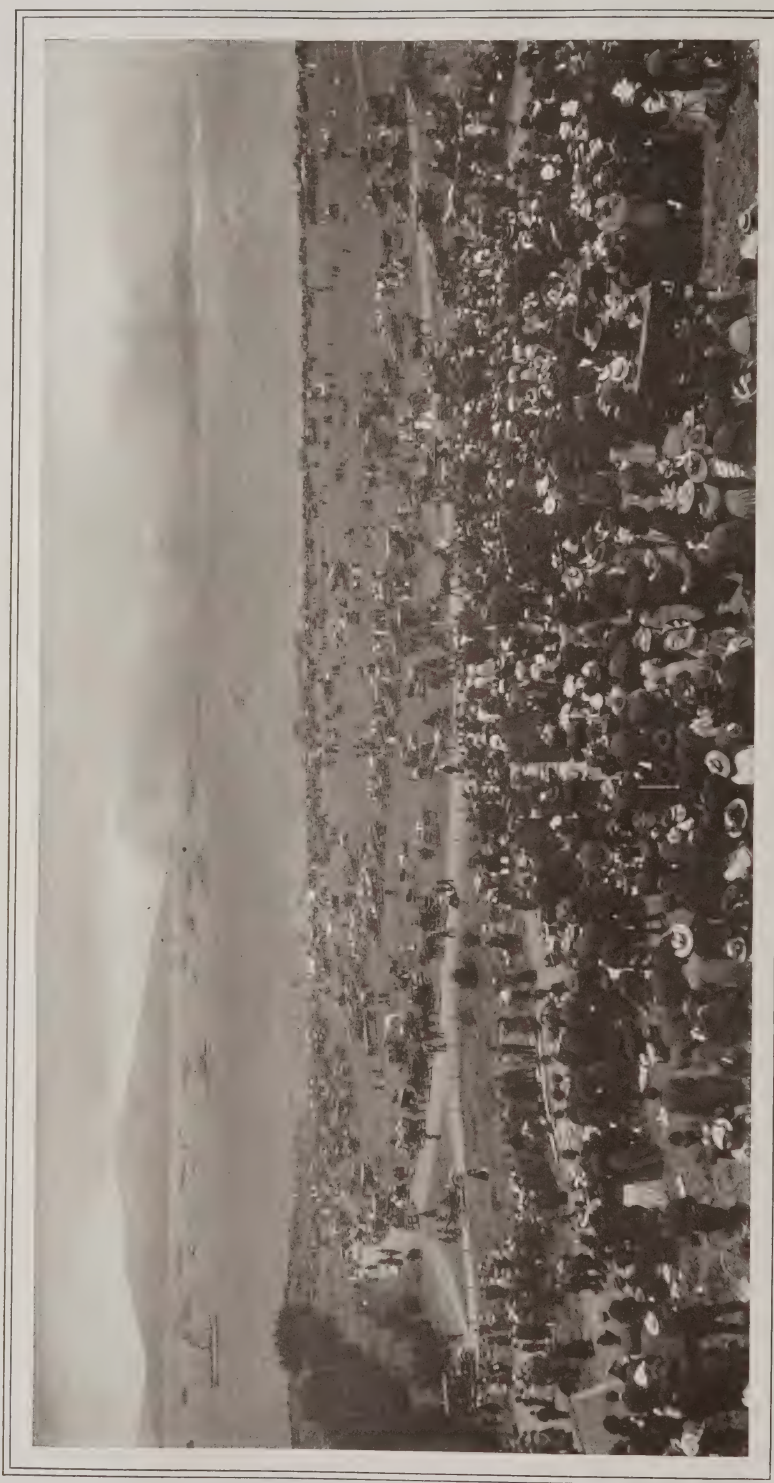
Men in the turmoil of future contests

ual giants, or wizards, with the power of political hypnotism. In truth they could say, in quite as substantial a sense as the French King did, "I am the State!"

It was no oratorical flourish, but a veritable truth, uttered by one of the old guard on the night the hotel closed its doors, when he said "I do not believe there will ever be a spot in the State where so much influence and power will go out to make for history as this corner."

It was not so much the words but the place of their utterance on the well-remembered white marble stairs, which reverberated the simple trilogy of Dr. Burchard, "Rum, Romanism and Rebellion," through the length and breadth of the land, and, like a bolt from the blue, they shattered Blaine's chances of election, as President.

Great is the reputation of the Fifth Avenue Hotel to-day, greater it yet will be.



Angel Island
CROWDS AT THE 1500-ACRE MILITARY RESERVATION WATCHING THE FLEET PASS UP SAN FRANCISCO BAY

Photo by Sumner W. Matteson.

Alcatraz Island



THE FLEET LEAVING MONTEREY FOR SANTA CRUZ, CAL., MAY 4
View from Chinatown Point, Pacific Grove

Photo by Sumner W. Matteson.



Photo by Graham Photo Co., Cal.

THE FLEET OFF SAN DIEGO



Jamaica

A ROAD IN ST. ANN'S PARISH

Photo by Potter

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In publishing a magazine which relies for its main purpose on the beauty and interest of its pictorial subjects we are sometimes a little uncertain as to whether we should give our readers illustrations of what are known as timely events. So great a mass of excellent reproductions are published in newspapers and weeklies that it would seem superfluous for us to add to the number. Then again many of the most interesting and important photographs we can only print after their previous publication in some other journal. In spite of this, we believe our readers value pictures of notable people and important events when presented in such way as to allow of their permanent value as framed pictures. It is for this reason that we present this month such illustrations as scenes on the Pacific Coast, showing our magnificent fleet in various parts of their course. We believe such photographs are not alone illustrations, but will in time come to have an historic interest.

It is for our readers to judge, however, and if such scenes do not appeal to them as giving an added interest to the BURR MCINTOSH MONTHLY, we should be glad to hear from them.

On the whole, this July number is as good as any we have yet published; it is especially strong from the art point of view, and we are fortunate again in securing an article from Mr. Caffin.

Among all famous beauties of the stage there have been none more celebrated than Lily Langtry and Mary Anderson. In our August number we shall have an article concerning stage beauties of the past decade, with photographs of those two taken at the height of their success, as well as some of the then younger stars such as Ada Rehan, Ellen Terry, Lillian Russell, Mrs. Leslie Carter and others.

With the August number we shall begin a series of short illustrated articles on the "States of the Union," which in its entirety will be essentially different from anything we have yet done. Taking New Hampshire to start with, it is our purpose to follow each month with another state or territory, selected at random, until we have completed the whole of the United States and its possessions. The photographs will be the best we can secure, and the articles, though necessarily brief, will contain besides the descriptive portion, many quaint and little known historical incidents, which should tend to give this new series a certain educational value for those who would like to be a little more familiar with their own country, and who have neither the time nor the inclination to acquire the information in the usual manner.

There will be a short article on New York's Indian Colony, with some excellent photographs showing that the wildest of natures can in time be brought to conform to the demands of civilized society. One of these, a photo. of "Prairie Flower," will be a full page color panel.

In Painting and Sculpture the article on Chas. Cottet will appear, which we had intended for the July number. Music and Musicians, and Photo Craft will be ably presented, and there will be several excellent photos of the historic Antietam battlefield and a number of distinctive full page scenes. The portraits will be much above our high average, and the August number as a whole will be one of the best we have yet published.

If you are going on your vacation now it would be well to make sure of having your name on our subscription list. If you write now for our special short time offer we can make it worth your while.

Voigtländer

& Sohn
225
Fifth Ave.

New York

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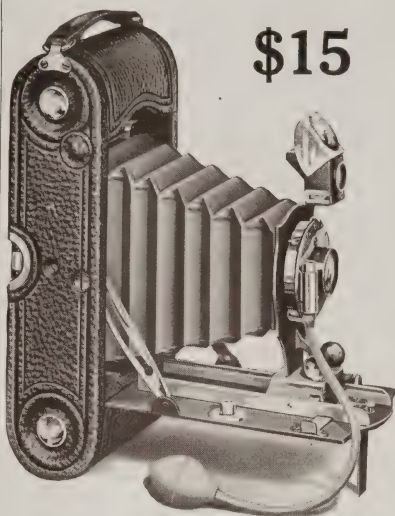
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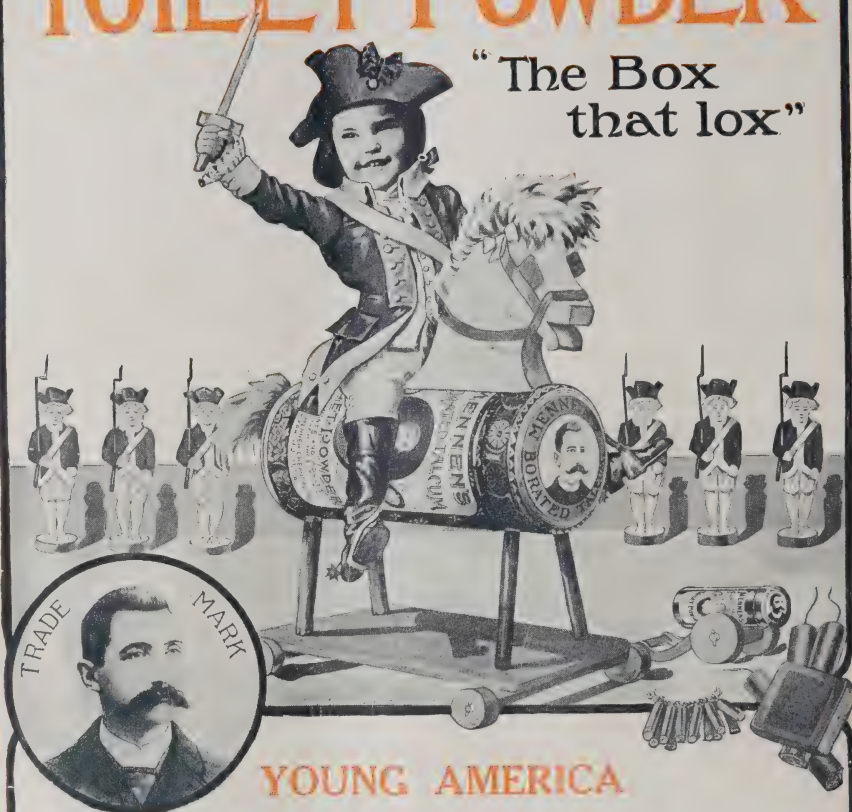
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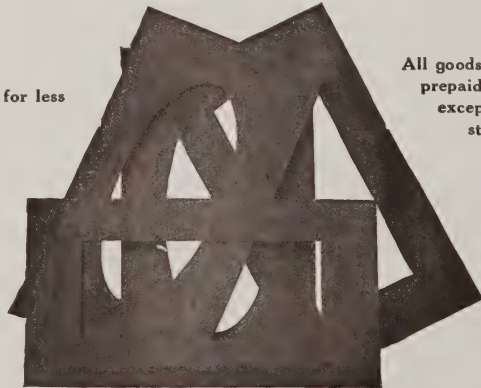
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The BURR McINTOSH MONTHLY C O N T E N T S

Volume XVII

AUGUST, 1908

Number 65

OUR PORTRAITS

GRACE GEORGE,	Cover Design
CHERRY MOUNTAIN AND ISRAEL RIVER, NEW HAMPSHIRE,	Color Frontispiece
AMELIA STONE,	Character Panel
ROBERT EDESON,	Character Panel
HENRY E. DIXEY,	Character Panel
BERNICE GOLDEN,	Portrait Panel
ROSE STAHL,	Portrait Panel
BESSIE MCCOY,	Character Panel
EDITH WYNNE MATTHISON,	Character Panel
HENRIETTA CROSMAN,	Portrait Panel

OUR PORTRAITS, Biographical Sketches

STAGE BEAUTIES OF THE LAST TWO DECADES, By Fritz Morris

Illustrated with photographs of Lillian Russell, Mrs. Leslie Carter, Mary Anderson, Maxine Elliott, Napoleon Sarony, Ada Rehan, Lily Langtry, Ellen Terry and Olga Nethersole.

THE SEASON'S NOTABLE PLAYS, By Paul Thompson

Illustrated with scenes from "The Three Twins," "Mary's Lamb," "The Merry-Go-Round" and "The Gay Musician."

MUSIC AND MUSICIANS, By Arnold Kruckman

Illustrated with photographs.

NEW HAMPSHIRE—The Wizardry of the White Mountains, By Chas. Q. Turner

Illustrated with photographs.

AUGUST—CAPTAINS, Color Panel

Drawing and Verses, By Marguerite Downing

PAINTING AND SCULPTURE,

Charles Cottet, Painter, By Ottilie de Kozmutza

Illustrated with photographs of a number of important paintings.

"FIRST RUN OF THE VANDERBILT COACH." Panoramic

SCENES AT THE DEDICATION OF THE DAVIS MEMORIAL AT RICHMOND, VA.

PHOTO CRAFT AND OUR PRIZES,

Aristocracy in Photography, By Roland Rood

Illustrated with a study by Mrs. Gertrude Kaesbier.

Prize Winning Photographs in the Regular Monthly Contest

NEW YORK'S INDIAN COLONY, By William Vander Wyde

Illustrated with photographs.

"PRAIRIE FLOWER." Color Panel

PEOPLE OF NOTE,

The late Peter Dailey—The late O. H. P. Belmont—Earl Gray, Governor General of Canada—The Late Grover Cleveland.

"TOGO AND FRIENDS," Panel



OUR PORTRAITS



Photo by Frank C. Bangs, N. Y.

AMELIA STONE
Prima Donna in "The Gay Musician" at Wallack's



BERNICE GOLDEN



ROSE STAHL

Who will open the season with "The Chorus Lady"



BESSIE M'COY
In "The Three Twins"

Photo by Moffett Studio



Photo by Otto Sarony Co., N. Y.

EDITH WYNNE MATTHISON
In "The Servant in the House"



Photo by White, N. Y.

HENRIETTA CROSMAN
in "The Country Girl"

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

MISS GRACE GEORGE will enter upon a long New York city engagement about November 1, when she will stage the first of three new plays that will be put on by her the coming season. Two of these will be high comedies; the third will be a play affording Miss George opportunities quite apart from anything she has yet undertaken. Besides the three novelties, she will be seen in at least one revival, by way of marking the beginning of her announced plan of building up a varied permanent repertoire. She probably will have another engagement in London next year.

AMELIA STONE has long been one of the conspicuous singers on the light operatic stage. Several of the New York Casino's most notable successes in recent years have had her services. In the season of 1907-8 she appeared in "Hip! Hip! Hoorah!" at Weber's Music Hall, but because of the failure of that piece had to look about for other fields to conquer. At the very end of the season she was cast for the leading role in "The Gay Musician" at Wallack's, and there had an opportunity to display her ability with marked success.

ROBERT EDESON, following "Strongheart," in which he played the Indian so well, and "Classmates," in which he still remained young, but this time was a West Pointer instead of a Columbia University undergraduate, will invade the cold north this coming season. His vehicle is "The Call of the North," by George Broadhurst, founded on Stewart Edward White's story of the Canadian Northwest. Mr. Edeson will open his season in New York at the Hudson Theatre in August, after spending his summer gathering local color in Canada.

HENRY E. DIXEY is "resting" this summer in New York, following the close of his season at the Bijou in "Papa Lebonnard," the adaptation from the French play of Jean Aicard. This was the piece originally made known to American theatre-goers by the talented Italian actor, Novelli, two years ago. Mr. Dixey will probably use it for a starring vehicle throughout the country this coming season.

BESSIE MCCOY, formerly inseparable

from Sister Nellie, is particularly fortunate this summer, in that she is one of the two featured players in "The Three Twins," the old farce "Incog" which has been revamped and given a musical setting. It is now playing at the Herald Square Theatre, New York, with great success. Miss McCoy is pictured as she does a song and dance called "The Yama Man," which has made one of the big hits of the production. Last year she was with Richard Carle in "A Spring Chicken," her dancing being a feature. So great has been her success in "The Three Twins" that a starring tour for her has already been decided upon.

BERNICE GOLDEN, who was originally one of the Belasco "finds," has shown remarkable talent in the few years she has been before the public. She will be seen in an important new role the coming season.

ROSE STAHL, having ended her second season in "The Chorus Lady," James Forbes' clever satire on the stage, amplified from a vaudeville sketch, will continue in the same vehicle this coming season, with a London engagement in sight next spring if present plans do not miscarry.

EDITH WYNNE MATTHISON has the double satisfaction of being the wife of one of the most successful playwrights of the year, Charles Rann Kennedy, and of playing the leading woman's role in his play, "The Servant in the House," at the Savoy Theatre, New York. Like her husband, she is English, coming to this country to win great fame in the morality play, "Everyman." She is also well known for her ability as a speaker and has delivered a number of talks or lectures on various subjects, including the culture of the stage, which have made a very great success with women's clubs in New York.

HENRIETTA CROSMAN has not been seen in New York since the pronounced failure, last fall, of "The Christian Pilgrim," the dramatization of Bunyan's famous "Pilgrim's Progress." Since then she has been on tour in "The Country Girl." She is scheduled for a new play for New York under her husband, Maurice Campbell's management and that of Henry B. Harris this fall.



LILLIAN RUSSELL

STAGE BEAUTIES OF THE LAST TWO DECADES

By FRITZ MORRIS

Illustrated with Old Time Photographs by Sarony, Fifth Avenue

MODERN photography dates back to Napoleon Sarony, who was the first man to see in it the possibilities of artistic expression. Up to the time that Sarony overturned all precedents, photographs had been clumsy pictures in which the subjects were taken generally at their worst, in stiff and stereotyped poses. He started as a photographer after having achieved fame as a lithographer, and after having studied art in all its branches. He knew nothing about the technique of pho-

tography and he cared less. He did know, however, that no photographer could teach him anything about the artistic side of the science, because no photographer knew anything about art, and he determined to adapt his new medium to his own principles, which were those of an artist. That was the great secret of his success. People who had never sat for their pictures, because dreading the result, flocked to his studio and allowed him to pose them and light them as he liked, not as they wished,



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MAXINE ELLIOTT

and were charmed by the results. As an illustration of this, the case of Adah Isaacs Menken is excellent. The famous actress went to Sarony in Birmingham, England, and said:

"Mr. Sarony, all attempts to photograph me as 'Mazeppa' have been failures. Now I want you to take me in eight poses, and allow me to pose myself."

Sarony agreed, on condition that she permit him afterward to pose her in eight attitudes. She consented and they went to work. When the photographs were ready he took them to her in her dressing room, at the theatre, and gave her first those of her own posing. She cried:

"They are perfect—horrible. I shall never have another photograph of myself taken as long as I live!"

Then he showed her those he had posed. Her expressions of despair changed to rapturous delight, and with characteristic impulsiveness she threw her arms around his neck and exclaimed:

"Oh, you dear, delightful, little man; I am going to kiss you for that."

And she did.

There is scarcely one famous actress who cannot recall some such experience as that. There is scarcely one stage beauty whose fame was not made by Sarony's pictures of her. He had such an acute, artistic eye that he always saw in his subject just what features would make the best picture; these were not necessarily the most beautiful, but rather those which would show as most beautiful when photographed, which is by no means the same thing. He was the first to realize what could be accomplished by properly lighting the subject and by retouching the negative.

Men who cannot yet be called old remember the magnificent pictures he produced of Lillian Russell, Lily Langtry, Ada Rehan, Olga Nethersole, Mrs. Leslie Carter, Ellen Terry, Mary Anderson, Maxine Elliott, and other great beauties in the early days of their stage careers. Sarah Bernhardt used to be his favorite subject, and it was a delight to hear him talk of her.

"Bernhardt!" he would cry out, dancing joyously about the room. "There is an

artist for you! She has the divine touch! Born in her! Wonderful woman! Ah! I know her! She calls me 'Mon petit

Napoleon.' One minute I think she will tear my eyes out, and the next she pats me on the head and laughs! I have photographed her! Ah! Many times!

"Wonderful woman! I took the proofs to her hotel. She was not yet up. She sent down her maid to say she wanted the proofs, but she could not see me. Not much! 'No proofs without me,' I told her. I wanted to see what she would do and say when she saw them. Her curiosity overcame her. She consented. Ah! She was yet in bed. When she liked one of the proofs she

would thrust it under the sheet and say: 'Good! Good for mon petit Napoleon!' When she didn't like one she would hurl it across the room and cry: 'Vile! Vile! Shame! Shame, petit Napoleon!' Wonderful woman! Wonderful! Wonderful!"

That was the way he used to talk of her in the days when the Salmagundi Club used to meet in his studio in Union Square. He was one of the organizers of this now famous club of artists, as he was of the Kit Kat Club. That studio was a famous place, and fortunate was the man who had the *entree*, for there he would meet not only Sarony himself, who was one of the most genial of hosts imaginable, but such men as Theodore Bauer, the sculptor; William M. Chase, Edward Moran, and Julian Story, artists, literary men, *bon vivants*, good fellows of the best sort. Henry Ward Beecher was often there, for he used to say: "Whenever I have ten minutes to spare I run over to Sarony and have my picture taken."

Lily Langtry never had prettier pictures taken than those old ones of Sarony's in the early 80's. Hers was not, strictly speaking, a very beautiful face, but she had a few features which were ideally lovely. The shape of her face, the form of her head, her neck, shoulders, arms, and the poise of the head, lent themselves especially to reproduction in photographs, and Sarony had but to see her to realize what beautiful pictures she would make.

Mrs. Langtry knew how to pose, that is



NAPOLEON SARONY

she was plastic in the hands of the artist photographer, and could assume, and retain, just those natural attitudes to which he assigned her, and which were best adapted to display her most effective points.

In those days she was more famous as a "professional beauty" than as an actress. Her picture was on sale in every photograph store, and occupied a prominent place in the gallery of beauty upon

ber of that wonderful company, which included Mrs. Gilbert, Fanny Davenport, Edith Kingdon (now Mrs. George Gould), John Drew, George Clarke, James Lewis, George Fisher, and others. In the Daly plays she took an even more prominent part until she was the actual star of the company. The death of Augustin Daly virtually ended her stage career.

While it cannot be said that Ellen Terry owed much to Sarony, the fact remains



ADA REHAN

every bachelor's dressing table. If ever a woman had to thank a photographer for her fame, that woman was Mrs. Langtry and that man was Sarony.

Then there was Ada Rehan, who was not a great beauty, but whose face lent itself especially to Sarony's style of art—so expressive, so mobile was it. He first photographed her in 1875 or 1876, when she was a jolly girl of 16, and had just joined Edwin Booth's company, after about a year on the stage in minor companies. It was in 1897 that she first came into real prominence, for then Augustin Daly engaged her, and she became a mem-

ber of that wonderful company, which included Mrs. Gilbert, Fanny Davenport, Edith Kingdon (now Mrs. George Gould), John Drew, George Clarke, James Lewis, George Fisher, and others. In the Daly plays she took an even more prominent part until she was the actual star of the company. The death of Augustin Daly virtually ended her stage career.

While it cannot be said that Ellen Terry owed much to Sarony, the fact remains that the best pictures ever seen of her were those which he took. One of my earliest theatrical recollections is the sight of a tall, thin girl, with golden hair, in a bright red dress, singing in San Francisco in a traveling company called "Mitchell's Pleasure Party." Her name was Lillian Russell, and she certainly had a lovely voice. That was in 1880 or 1881. I heard no more of her for a few years, but I was not surprised when I saw photographs of her in the shop windows, and observed that she had developed into a regally beautiful woman. Sarony photographed her many, many



LILY LANGTRY

times, and in those days, back in the eighties, it seemed as if she grew lovelier every time she posed before his camera. It is marvelous how she has retained that beauty both of face, and voice, through all these years.

Another face which Sarony made famous, and which has lost none of the queenly charm which he saw in it, is that of Maxine Elliott. It is only about twelve years since her first picture was published. She had been "discovered" by A. M. Palmer, and he had been carefully training and drilling her in small but ever more prominent parts. She played in Mr. Palmer's companies until Rose Coghlan engaged her for the role of Mrs. Allonby, in "A Woman of No Importance," and Dora, in "Diplomacy." Then Augustin Daly picked her out to create the title role



ELLEN TERRY

in "The Heart of Ruby," and soon she was sharing Ada Rehan's honors in Shakespearian plays. Her career since then has been marked by many successes, and she has retained all of that classic, though rather sombre, beauty which appealed so strongly to Sarony when first she called upon him to have her photograph taken.

When Mr. Belasco had taught Mrs. Leslie Carter the art of acting and was ready to launch her on her stage career, after she had "served her time" for about three years in the chorus, and in very minor roles, the coming actress called upon Sarony, and the photographer became enthusiastic over her glorious Titian-red hair, and her face, which told him of wonderful mobility in its response to the

emotions. Her expressive eyes made no less an appeal to him than they had made to Mr. Belasco; and the result was that series of stunning pictures with which we are all familiar.

The whole English-speaking world loves Mary Anderson, and it was genuine grief which we expressed when she, without a word of warning, retired from the stage and married Mr. de Navarro. She had won a place in the hearts of all of us by



OLGA NETHERSOLE

the exquisite refinement of her every role, and when she deserted us we treasured up the photographs in which Sarony had perpetuated these beautiful creations of hers, for only they were left to remind our eyes of the loveliest actress most of us had ever seen.

Olga Nethersole was known to America through Sarony's pictures long before we had a chance to see her in this country. She had been playing in London since 1888 and was manager of Her Majesty's Theatre for several years. Augustin Daly engaged her to come here, and we admired Sarony's pictures of her; but the engagement fell through, and it was not until 1893 that we had an opportunity of seeing her at Wallack's, when she made that tremendous success in "Camille."

These are only a few of the famous actresses whose faces and forms have been immortalized by Sarony, but they are perhaps the most famous, and his pictures of them will be treasured as records of a day of rarely beautiful women.

THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON

FORMERLY when the season of straw hats and lofty, icy drinks came in, not much was asked or given to seekers for so-called hot-weather entertainments. Gradually a change for the better has come about and now fully as good pieces, albeit they are all light, frothy, musical offerings, are staged in this city as during the regular season. This is all for the best, and the wise managers have already seen the wisdom of improving their output, inasmuch as they are reaping a financial reward consistent with the increased expenditure of time, money and brains.

The average of the 1908 summer shows is unusually high, so that New York has had an excellent list of offerings for the captious amusement-seeker to choose from. "The Merry - Go - Round" is a foolish sort of thing with girls and girls and then more girls. Ex-vaudevillians are most in evidence at this diminutive playhouse, for Mabel Hite, in private life Mrs. "Mike" Donlin, wife of one of the stars of the New York National League baseball team, and James J. Morton, monologist, and several others of the "continuous" are most in evidence. Gus Edwards composed the music, succeeding better than he did earlier in the year at Weber's, when his "Hip! Hip! Hoorah!" score was anything but a joyous shout.

Richard Carle, who emulates George M. Cohan in doing about everything there is to be done in the presentation of a musical comedy, including writing the book and lyrics, composing the music and then staging the piece, after which he

"presents" himself, is happily provided with a summer show that will also weather colder temperature next fall. It is called "Mary's Lamb," and was taken

by the indefatigable Carle from the French (you gather as much at times, and wonder just how naughty the original was). Carle himself was starring in "The Spring Chicken" when he first turned out "Mary's Lamb," so Harry Conor, remembered by all lovers of the Hoyt farces, was given the role of the hen-pecked husband, *Mary's Lamb*. Something was wrong, either Conor or the version, and it failed. Then Carle got busy and revised it, reserving the piece for his own use when his tour in "The Spring Chicken" had ended. The result is that he has one of the funniest pieces he has ever had and is assured of a good money-making vehicle for another

year at least. Elita Proctor Otis, who wanders back and forth between all kinds of stage offerings, is Carle's chief support, playing the wife who makes life miserable for the lamb.

Succeeding Lew Fields at the Herald Square Theatre, where he and the "Girl Behind the Counter" have been holding forth since last November, "The Three Twins" came in from Chicago. In the Windy City they had found a certain amount of favor at the Whitney Opera House, which prompted the new York invasion. The play is our old friend "In-cog," the farce adapted by Charles Dickson, which has done such loyal service for many years. Catchy songs and ensembles, with the old familiar complications of three men who resemble each other, made



Bessie McCoy as the Yama Man in
"The Three Twins"

a very successful combination, so that the piece more than served its purpose of being entertaining and amusing. O. A. Hauerbach provided the lyrics, and Carl Hoschna the music, and each did his work well. They and Gus Solke, who staged the piece, really are entitled to a large percentage of the returns for their work. Clifton Crawford, an English actor, who has made an eviable name for himself in vaudeville with a monologue, and Bessie McCoy, than whom there is no better or more graceful dancer, are the featured players in "The Three Twins." Miss McCoy is particularly happy with one song, called "Yama Man." There will be no need for another tenant to apply at this particular theatre this summer, for a "house full" sign will tell the reason why.

On the roof above the theatre where "Mary's Lamb" nightly capers is another summer show, "The Follies of 1908," which promises to make theatrical history. I will deal with this in the next issue.

Florenz Ziegfeld, husband of Anna Held, and an exponent of the theory that "beauty unadorned," etc., is responsible for the production. It is well staged, has good music by Maurice Levi, and a rather

metropolitan favor. It is a clean, pretty piece, and possessed of a real plot. Amelia Stone, Olga Von Hatzfeld, Sophie Brandt, late of "The Waltz Dream"; Walter Per-



Richard Carle



Richard Carle, Elita Proctor Otis, and Henrietta Lee in "Mary's Lamb"

amusing book by Harry B. Smith. As in the other summer shows, ex-vaudeville players have the important roles. It will be a regular attraction next fall.

To fill the time between the ending of the regular season at Wallack's and the regular fall re-opening with "The Girl Question" in August, "The Gay Musician," a new operetta by Julian Edwards, provider of the tuneful music in "Dolly Varden," came dancing, singing his way into

cival, Edward Martinedell, and Charles Wellesley were the principals on whose shoulders the burden of the piece fell. Siedle and Campbell are the twain responsible for the book and the lyrics (just how the work was portioned out does not appear), on the program at least. Their work is not entitled to the praise that the composer's is, but for warm-weather consumption it will do. Moreover, there is a real plot, which lasts to the very end.



STUDIO SCENE FROM "THE MERRY-GO-ROUND"
New Circle Theatre, N. Y.

Photo by White, N. Y.



Photo by White, N. Y.

AMELIA STONE
In "The Gay Musician" at Wallack's, N. Y.

MUSIC AND MUSICIANS

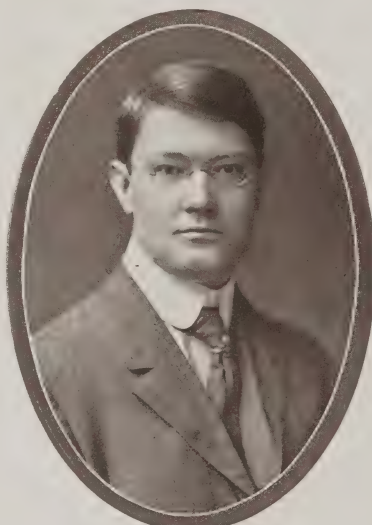
By ARNOLD KRUCKMAN

IT is the graceful habit of playful gamblers in public prints and on the vaudeville stage to make what are supposed to be facetious remarks about culture in such cities as Des Moines, Iowa. Of course, this variety of humor emanates from those centers east of the Alleghenies where the good people happily believe that they have cornered the visible supply of everything that is on earth below, or in the water under the earth or in the skies above the earth. This kind of cheap cynicism, the product of bar-room culture, like the sting of a Jersey mosquito, is aggravating to any one who is familiar with the things people in cities like Des Moines have accomplished. In music one has in mind particularly the chorus of the

Women's Club of Des Moines. Since Dean Frank Nagel has taken hold of it there probably is no organization of the same size, composed wholly of women's voices, which is its equal in the United States. There are fifty voices, and you must remember that every voice belongs to a woman. More remarkable still, it has managed to weather the natural storms of feminine intrigue continuously for three whole years. Dean Nagel is a big man, mentally, physically, artistically and musically. Besides, he has a magnetic personality, and he dominates persuasively. Under the patronage of the Women's Club he has gathered about him the best female voices in Des Moines, both amateur and professional. With full orchestral accompaniment he has produced with the chorus such cantatas as Hadley's "Legend of

Granada." Every year the organization gives two concerts, which, of course, are among the social events of the season. At every concert there is presented to Des Moines some soloist of national reputation. Mark you, they deliberately set out

to encourage native American artists. These ladies of Des Moines, with their splendid organization, and their patriotic effort to recognize native talent before encouraging foreign mediocrities, deserve the most cordial praise that one can print. Dean Nagel, incidentally, is a man who believes with absolute faith in American talent. He himself was educated by Herman Scholtz, the court pianist to the King of Saxony at Dresden. The Dean is a pianist of distinction; but he will loom up larger in



PAUL TIETJENS

the years to come as a leader of American music affairs.

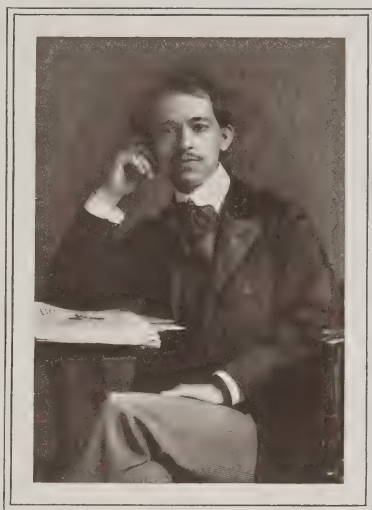
Your average musician regards the score of a popular musical comedy *a la* "Wizard of Oz" in about the same light as the artist regards the work of a person who draws for the magazines. But at the same time the identical musician is surreptitiously writing comic operas, and the self-same artist is slyly drawing pictures with which they respectively bombard the managers and the magazines—vainly. In about ninety-nine instances this artistic intolerance of popular success is the crystallized effect of complete failure.

Whatever was the literary quality of the "Wizard of Oz" hash it has never been denied that the score not only indicates a striking inspirational genius, but also a fine quality of scholarly musician-

ship. Take, for instance, the overture and the "Poppy Song." But the very best musical writing that Tietjens did in the "Wizard of Oz" was suppressed before its production. It was too difficult to master in a theater. This young man is a remarkable person. When he was a child, mainly educated by his own efforts, he was idolized by distinguished musicians in St. Louis as one of the coming virtuosi of the world. Prof. Waldauer, whom many Westerners will remember, regarded him as a future Hoffman. At the age of sixteen he was one of the foremost piano teachers in the Mississippi river metropolis. He was known by reputation as a concert pianist in every community of any consequence west of the Mississippi river. A sudden reversal of financial fortunes; an urgent need of ready money accidentally turned his talents to the composition of the "Wizard of Oz." He studied later with eminent musicians in Europe, among them Leschetizky, who told him, after hearing the "Wizard" music, that he would be far wiser to turn his genius to creative work than to go into the overcrowded field of interpretation. Tietjens has composed songs and piano pieces of serious import and high value, but with a restraint that

ly with the Boston Symphony Orchestra. He was chosen by Composer Loeffler to give the premier performance of what is considered Loeffler's greatest composition, "A Pagan Poem." The fact that he has been the soloist with the Boston Symphony Orchestra repeatedly is sufficient assurance that he is worth hearing. More the present deponent knoweth not.

Over two hundred and fifty thousand persons belong to the various kinds of music societies scattered over this country which are supported by Germans. Fifty thousand of these persons belong to the



HEINRICH GEBHARD

North American Saengerbund, which during the month of June held its great and notable festival at Indianapolis. All of the fifty thousand were there, and the majority of them brought their families. The output of music was splendid. There was one chorus of 5,000 voices grouped around the nucleus of 100 voices chosen from the New York Symphony Society. Walter Damrosch, as was fit and proper, had charge of the great work. He is the country's musical Roosevelt, and it is encouraging to see him receive his due. It was a splendid work splendidly conceived and splendidly carried out.

There is another German Saengerbund which is known as the Northeastern Bund. Its membership is probably just as large as the one that met at Indianapolis. It was to the Northeastern Saengerbund that the Emperor of Germany presented the \$20,000 statue of a minnesinger. On this occasion when the societies met in Baltimore for their fest President Roosevelt was present, and he brought in his train the Baron Speck von Sternburg.



DEAN FRANK NAGEL

is exceedingly rare in a man of thirty who has studiously refrained from publishing them, or permitting them to be played in public. He is an American born, and he was educated in America, and is wholly the product of American culture and music resources.

Herr Heinrich Gebhard, the fiery looking young man on this page, is a German pianist who will roam over this wide country during the coming season. He will be chaperoned by Mr. Henry C. Mason. Mr. Gebhard has been of some vogue in Boston, and has played frequent-



NEW HAMPSHIRE

Presidential Range from Bretton Woods

The Wizardry of the White Mountains of New Hampshire

By CHAS. QUINCY TURNER

THE White Mountains of New Hampshire, fortunately, have not, as has been exaggeratingly claimed for them, the rugged inaccessibility of the Swiss Alps, which awe the approacher from the fertile plains of Italy, rather they have the more appealing and seductive witchery of the fells of the Lake District of northern England, and of the girdling mountains of the Scottish highlands. Is not that glory enough? For what other scenery in the world has inspired such noble verse and passionate enthusiasm as that of Wordsworth of the one, and Sir Walter Scott of the other? Not as long as there beats in the hearts of any portion of the human race e'en an echo of the love of primeval nature will their lyrics die. It is similar with our magical White Mountains. Has not New England's poet-laureate, Whittier, limned them for all time?

"Touched by a light that hath no name,
A glory yet unsung;
Aloft on sky and mountain wall,
Are God's great pictures hung."

"So seemed it when yon hill's red crown,
Of old the Indian trod,
And thro' the sunset glow looked down
Upon the smile of God!"

God has indeed smiled on this fair State.

I have used the phrase "the laureate of New England" advisedly, for New Hampshire is entitled to it by double rights; first by priority of colonization, and secondly by sponsorship, for, six years before the next earliest settlement was established, Prince Charles (the tragic grandson of ill-fated Mary, Queen of Scots), who afterwards became King Charles the First of England and, like his grandmother, was beheaded for high treason, gave it the name of "New England," on reading the description and coast chart of it made by that restless adventurer, Captain John Smith, who, not satisfied with having founded the first settlement in Virginia, came north in 1614 and, in an open boat, made a survey of the coast, which he sent to Prince Charles.

If the coast had not been charted before, its seas had been sailed on for over a century; within twelve years of Columbus' arrival (1492), the word had traveled back to all the ports of western Europe that there was fishing and whaling galore, and profits abundant to be had off the northeast coast of the new discovered lands, and by 1504 they had become the rendezvous of Basques from southern France and northern Spain, as well as from Portugal.

The western coast of England had

fishermen too, and shrewd merchant adventurers who aimed at more than a season's visit, so "the mayor, aldermen and merchants" of the busy port of Bristol fitted out the "Speedwell" and "Discoverer," under Martin Pring, who sailed up, and settled along, the Piscataqua river, in New Hampshire, in 1603. The result was farther reaching than had been foreseen, for less than two years afterwards that great French traveler, "Champlain," arrived. Had he been first in the field he might have annexed all the territory from the sea to the lake which bears his name, and northward to the St. Lawrence river, to the French possessions in Canada. Upon such apparent trifles, in those days, did the fates of wide areas hang.

There was, of course, over all the blan-

sovereigns, and so King James the First, the father of Prince Charles, who had got Captain John Smith's map, in 1621, carved

out of the old Virginia grant a slice "from Salem to the Merrimac," which, for a consideration, of course, he deeded to John Mason, under the title of "Mariana." Those noble land-grabbers, after pocketing the price, always had the courtesy to bow and honor their women folk by christening the stolen waif after one of them.

They kept their finger on, too, for the next year he sent Christopher Levitt, "His Majesty's Woodward," to pry around, and I have thought at times

these emissaries hoodwinked the King and Council. Levitt's report was a dreary one for home consumption. "Upon the Isle of Shoals," he said, "I neither could see one

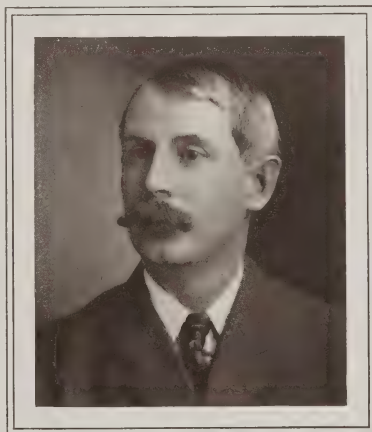


Photo copyright, 1907, by G. E. Purdy, Boston

HON. CHAS. M. FLOYD
Governor of New Hampshire



CHAS. R. CORNING
Mayor of Concord



MAYOR REED
of Manchester

ket claim of England under the Virginia settlement, which for lack of better knowledge in the first instance, had no geographical boundaries except the Atlantic, a fact which English exploiters were not slow to take advantage of; nor were their

good tree, nor so much good ground as would make a garden." Other folk found good ground a plenty. So much so that within ten years the colony needed a Governor, and there came to it the last of the knight-errants, a free lance, whose



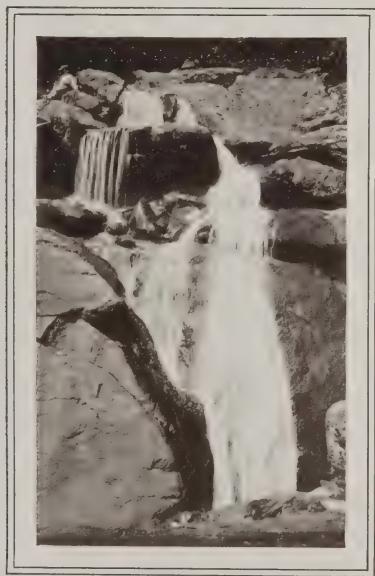
NEW HAMPSHIRE

Mt. Pleasant and Ammonusuc River



Echo Lake and Franconia Notch from Artist's Bluff

clamorous debtors made London an undesirable residence. To him 'twas indeed a New England."



NEW HAMPSHIRE

Georgiana Falls, No. Woodstock

"Far swept the coast marked by its piney fringe,
And there upon the horizon's verge
Rose gentle isles, with verdure clad, that
seemed
Fair satellites of the majestic main,
Resting like emerald bubbles on the sea,
And all so wonderful, so new and grand!"

Of course the young plantation had its troubles; troubles, even wars, burnings, slaughters and reprisals with the Indians, or such of them as the smallpox had not killed, and for these slaughtering Algonquins benefit they had in their blockhouse in 1635 "995 lb. small shot, 13 barrels powder, 15 halberds, 31 headpieces, 46 fowling pieces and 61 swords and belts"; troubles with the raiding Dutch rovers, to ward off whom they built a fort on Great Island, "mounting eleven guns"; troubles with the witch craze; troubles even with the ordinarily peaceable Quakers, whom its council ordered "to be stripped naked from the middle upward and tied to a cart's tayle, and whipped thro the town, and from thence immediately conveyed to the constable of the next town," and so on, in an apparently endless chain. What was to be done with them when there was no next town does not appear. One is curious to know whether they pickled them in the briny ocean. Strangely enough, what bothers them so much to-day they had no trouble with, and that is what they quaintly called "strong waters," but we call spirituous liquors. Yet they imported them in plenty. Scarce a ship's cargo came over but it brought "aquâ vity" in rundlets, and pipes of wine, and much sack, beloved of Falstaff.

The part which the hardy sons of New Hampshire's rugged hills played in the colonial fight for freedom, and in the renewed conflict for the same principle in the sixties, needs no words among the living; history will give it due credit in the impartial future.



NEW HAMPSHIRE

Mount Moosilauke and Warren



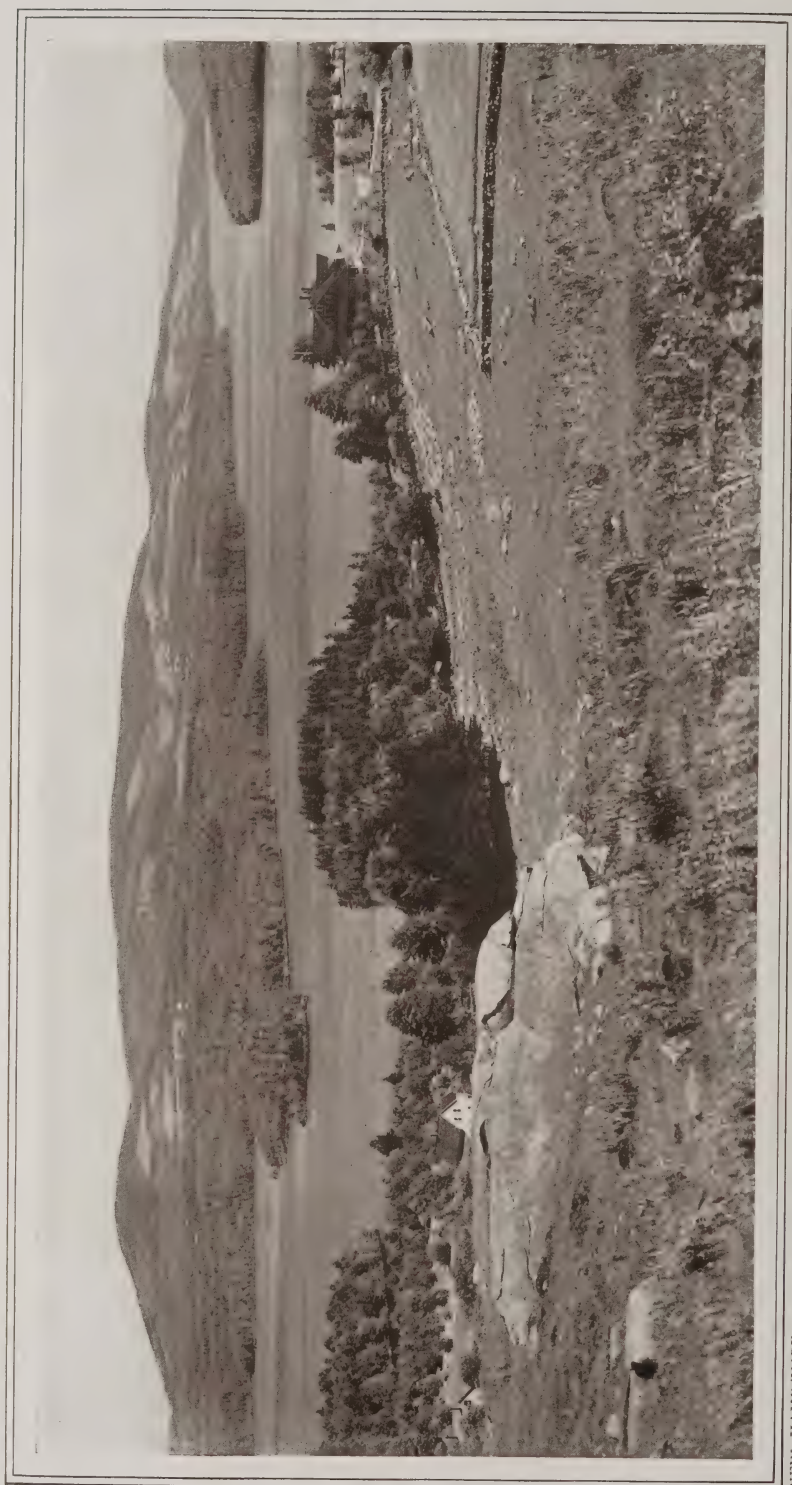
Elm Street, Manchester

All these troubles have passed away and New Hampshire has, as Kipling says, ers who come within its gates; and they are myriads, year after year, through all



Five Mile Drive Near Keene

"found itself." It has settled down to its mission to give health and strength and an annual harvest of new vigor to the strang- the live-long summer—a quarter of a million of them, bringing, like the Greeks of old, "gifts in their hands," to the



NEW HAMPSHIRE

Down the Lake from Burkehaven Hill, Lake Sunapee



1. "The Boulders," Lake Sunapee
2. Mt. Chocorna
3. Bear Camp at West Ossipee
4. Lake Winnepisaukee from Long Island
5. Mt. Washington from "The Base"
6. Crystal Cascade, Tuckerman's Ravine
7. Monadnock Lake and Mountain
8. On Stony Brook above Wilton
9. Squam Lake



Profile Lake and Eagle Cliff

jingling tune of ten millions of golden dollars; and well they may come,

"For health comes sparkling in the streams,
From cool Chocorua stealing,
There's iron in our northern woods,
Our pines are trees of healing."

pet which no oriental weaver ever equalled; some to the moss-covered, lichened, rock-ribbed streams and waterfalls, the Androscoggin, the Connecticut, the Piscataqua, and the Saco, and a thousand unnamed trout streams, and none leave it until



Dark Pond and Mt. Monadnock

Some go up to the bewitching mountains, "the crystal hills," as the first explorers called them; some to its woods, where the pine and beech and the ferns make a car-

"A golden fringe, the peerless edge
Of hills the river runs,
As down its long green valley falls
The last of summer's suns."



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Captains.

A great big boat is sailing by,
Over there on the edge of the sea.
The captain bold is looking round
To see through his glass what he can see?

And if he looks quite hard perhaps
In a little while he may see me,
And say "There's another captain bold
Over there on the edge of the sea!"

PAINTING AND SCULPTURE

CHARLES COTTET, PAINTER

By OTTILIE DE KOZMUTZA



"MARKET DAY"

MR. COTTET is of a Savoyard family, and was born at Puy, France, in 1863. One can thus see why he has retained the home feeling for his little old neighborhood, and understand the filial tenderness with which he has rendered the snowy slopes and the beautiful blue water of his native country. When he had finished his academic studies he consecrated himself to that art, painting, which he has always ardently desired to pursue; not, however, without also being tempted by the sister muse of poetry, in whose behalf he made a few verses after the fashion of the time.

Mr. Cottet's first master was Maillard, the painter of "Diogenes," "Ulysses," and "Napoleon," but the impatient young man did not stay long at school. He had no idea of undergoing the preparation for his degree, so he left and found a refuge

in the atelier of Roll, where he stayed but two or three months, and if this second master had any influence over his pupil, it could have been only through the sympathy which was later established between them. Then Cottet became the pupil of Puvis de Chavannes, but even here his art received no real direction, for he received no correction or instruction at the studio, but this time his orientation, one might say, was given by the kindly far-seeing advice of the great artist, who was of so fine and intelligent a character.

His first salon picture was in 1889. He was then established in Camaret, in that country of Brittany which had so fascinated him, and which always brought him back to the contemplation of its rocks, its sea, and its sky, whose beauties he had discovered for himself.

"Rayons du Soir," with its fishing boats



"FIRST COMMUNION"

trembling under the evening glow, and
 "Harbor of Camaret," with its blowing
 clouds grazing the horizon and rising into

tany, and offered an unlooked for aspect
 of its sea and sky.

Brittany had attracted him at first



"A BIT OF BRITTANY COAST"

an apotheosis of vermillion light over its
 reflecting waters, revealed a new Brit-

through the austere charm and the fine
 melancholy of its seashore; later it fas-

cinated and held him, as it had so many others, by the picturesqueness of its landscapes, its customs; by its simplicity and singularity, as well as by the feeling of exoticism which he had vainly sought in Algeria, Egypt, and even in Holland. There was nothing of a new phenomenon here, and if the part played by Brittany, as the artistic inspiration of Mr. Cottet, created a whole Breton school, the same effect was produced about 1848 in the case of Penguilly, L'Haridon and other painters of that period.

What interested him in the first place was the life of this people, whom he observed in their natural surroundings with their little houses, their narrow ports, their skiffs and fishing boats, all with the eternal accompaniment of sky and sea. Above all, he observed, studied and understood them, and so gradually entered into their life. It was the period of impression and sensation, and it was then he painted "The Promises," "The Pardon of Saint Jean," "Departure for the Fishing Ground," while at the same time he produced a number of his virile and storm-swept landscapes, pictures of grave and serious thought, which show the trace of his old tendency toward clear expression which was interrupted by the brilliant visions of the oasis of *El Kantara*, and "The Valley of the Nile."

But after these two excursions he confined his art exclusively to the little Breton port of Camaret, situated at the end of a peninsula in the extreme east, facing the infinite sea, at least of as much infinity as suffices for man. Here he shut himself in with a country whose aspect was at once simple, savage, yet of a certain grandeur; with a people of primitive nature, and he was deeply impressed by both of these. He was no longer merely amused and interested in the formal appearances of life; he found a deeper significance from his sympathy with humanity in this little corner of the world, and, as Millet painted the struggles of the peasant with the soil and seasons, so Cottet wished to paint in his turn and after his own fashion the epic struggles of the fisherfolk with the sea.

But he was not only impressed by the action in these struggles. His insight disdained fact and episode, and his contemplative spirit, like that of the Bretons themselves, was little inclined toward the dramatic. He saw their resignation silently accepting, in a mixture of fatalism and religious feeling, the rough blows of fate and the perpetual victories of the Eternal Enemy. He expressed these things in a manner as yet fragmentary, sometimes in characteristic scenes, sometimes in expressive types. "In the Country by the Sea" was their general title, and they translated themselves to the harmonious

accompaniment common to all his subjects, the tragic glory of sea and sky.

One day, when I questioned him concerning the origin of this people, he replied: "They are Celts, Bretons, French, who can say of what other races? They are before all, people of the 'Country by the Sea.'"

The sea is the chief cause of their beavements. It is equally the chief support of their lives. The sea gives rhythm to the steps of young men and girls when the groups mingle in their dances. The sea is in the thoughtfulness of the "Promises," the sea bronzes with its ardent brush the faces of those "Three Captains." The sea at sunset leads that long



PORTRAIT

line of dark sails like a procession of widows, toward the distant bell where rings the mass.

It is no doubt for the sea, that the whole coast is illumined by those mysterious lighthouses and the Fires of St. Jean, as though part of a ritual of some past religion, transmitted from generation to generation by the indecipherable runes of popular imagination. All the men of the village, old sailors and young fishermen, the old wives in their gowns of sacerdotal appearance, young girls and



"SORROW"

children, all gather together apparently other mysterious lights wave answer.
hypnotized, seeming to read and see things So it is likewise the sea, sometimes pale,



"THE DEPARTURE FOR THE FISHING GROUNDS"

in the fiery tongues of flame, while from sometimes dark green or blue, the color
afar off, on the dark bosom of the sea, of saffron, calm or stormy, which is the



"TURNED OUT"

object of Mr. Cottet's fervent devotion.

He loves it and translates its moods with the passionate fervor which seems to have the orchestral violence of Delacroix, united to the powerful realism of Courbet, and at the same time he understands with something of Whistler's mystery the murmur of its quiet waves and the grand solitude of its space.

His "Repas d'Adieu" ("farewell feast") in the Luxembourg Museum is a work unexcelled either by him or his generation, and gives a true comprehension of his work. This great composition is in the form of a triptyque, a form which carries a certain significance. In the centre is the farewell feast, a frugal meal, beneath a light which shows up strongly the silent reticent faces which exhibit no effusion or outward display of tenderness. These simple souls have no eloquence of feeling, but the groups draw near one another, the fiancées keep together, the women hold up to the men their little children, and the mothers who have seen more than one year go by, after such farewells, without witnessing a return, seem to dream, lost in memory. Then one of the rough sailors gets up, an old fisherman who has had more than one hard campaign. He lifts his glass, and his gesture tells the thought which is formulated, with a sudden pang of agony, by all these souls brought together in one emotion, the earnest and

heartfelt wishes contained in two words, "Au Retour."

In the background beyond the large windows, the great stretch of ocean extends like a solemn accompaniment, beneath the deep blue sky.

In the left panel are "Those who are gone" gathered in the stern of their boat, to the right of which the evening light still lingers, with the mirage of their country before them. Then, in the right hand panel, are "Those who are left behind"—mothers, wives, sisters, daughters, fiancées. Above are the pale gleams of sunshine from a stormy sky. They wait in immobility, asking what the day will bring forth, or what the night may conceal, clinging to the shore as shells incrust on the rocks. Many come to Paris to see this beautiful picture—one of the best of Cottet's. Many amateurs come even from America to render it homage in the Luxembourg.

Mr. Cottet's pictures may be seen in many museums, those of Brussels, of Munich, Carlsruhe, Dusseldorf, Vienna, Venice, Padua and Philadelphia, and by all his work he proves that one may not touch the soil except for the purpose of an effort of greater power.

You must know, understand and love the realities which surround us, for reality is the true and inexpressible source of grandeur and of sincere beauty.



England

FIRST OFFICIAL RUN TO BRIGHTON OF THE VANDERBILT COACH
Mrs. Reginald Vanderbilt on the box
Alfred Vanderbilt, Whip



SCENES AT DEDICATION OF THE DAVIS MEMORIAL AT RICHMOND, VA.

PHOTO CRAFT AND OUR PRIZES

Aristocracy in Photography

By ROLAND ROOD



See Last Page of Article.

MRS. GERTRUDE KASEBIER, N. Y.

"A Study"

WHEREIN lies the difference between a good and bad painting? Is there any special test we can apply? There are a thousand qualities a work of art may possess, but is there any particular one or

group which is essential to its being marked in the first class? In our judgment of ordinary things in life we seem generally to feel that if only a sufficient number of all the possible virtues is pres-



THIRD PRIZE

"Under Summer Skies"

WM. T. KNOX, N. Y.

ent then the lack of the few others may be condoned. Is this test applicable to art?

To judge from the general tone of the

to the shrine of truth. If the painter is only true to nature, then his work will be beautiful and masterful, is his oft reiterated dictum. Unfortunately this receipt,



THIRD PRIZE

"Evening"

A. H. McDONALD, O.

writings of art critics, it would seem that they apply the same test. They may deplore the lack of color, or bad drawing, or insufficiency of composition, but often end by exclaiming that in spite of these deficiencies the work is great. Ruskin, on the other hand, tried to set up certain standards, or rather one standard: truth. "Modern Painters" is one long dedication

which so interestingly fills five volumes, and which we never tire of for a single line, does not stand the test when applied. Giotto's figures are anatomically impossible and ridiculously foreshortened; the landscape is so grotesque in proportion that it would only be credited in a dream; the values are all wrong; the color is out of atmosphere—everything is out of atmo-



THIRD PRIZE

"Absorbed"

G. K. MUNTZ, O.

sphere—in fact, Giotto's frescoes look not so unlike the attempts of a six-year-old but the landscapes behind their figures are only tapestry. It is not until modern



THIRD PRIZE

"A Song of Springtime"

R. E. WEEKS, ILL.

child—yet they are infinitely beautiful, and among the masterpieces of the world. The same may be said of most of the other pre-Raphaelites. The painters of the Renaissance could draw and color, times that we find the artists telling the truth, and, unfortunately for Ruskin's argument, only the lesser ones—Turner's landscapes, on which he based his philosophy, are possibly less like nature than



FIRST PRIZE

"Evening Shadows"

W. A. PORTERFIELD, N. Y.

any others (good ones) produced during the last century. Certainly truth can not be taken as a standard.

There is, however, one test, not a simple one, which can be applied to works of art: Do they possess distinction? If they do, no matter what other fault or thousands of faults they have, they are good. What is meant by distinction in art is difficult to explain, but some part of its

nature may be gathered from studying the manners of the aristocrat. Prof. William James, in his *Psychology* (chapter on reasoning) explains the difference between the plebian and the aristocrat in the following words: "Some persons have a real mania for completeness; they must express every step. They are the most intolerable of companions, and although their mental energy may in its way be



SECOND PRIZE

MRS. CHAS. H. HAYDEN, MD.

"Morning Service"

great, they always strike us as weak and second rate. In short, the essence of plebeianism, that which separates vulgarity from aristocracy, is perhaps less a defect than an excess, the constant need to animadvert upon matters which for the aristocratic temperament do not exist. To ignore, to disdain to consider, to overlook, are the essence of the 'gentleman.' Often most provokingly so; for the things ignored may be of the deepest moral consequence. But in the very midst of our in-

dignation with the gentleman, we have a consciousness that his preposterous inertia and negativeness in the actual emergency is, somehow or other, *allied* with his general superiority to ourselves. . . . So great is our sense of harmony and ease in passing from the company of a Philistine to that of the aristocratic temperament that we are almost tempted to deem the falsest views and tastes as held by a man of the world, truer than the truest as held by a common person. In the latter the

best ideas are choked, obstructed, and contaminated by the redundancy of their paltry associates." This gives us the clue we are searching for. What made Giotto the master is that he "ignored, disdained to consider and overlooked," and therefore "we deem his falsest views truer than the truest held by" many of the moderns, whose "mania for completeness makes them express every step"—etc.

What is true of Mrs. Kaesbier is also largely true of many of those other queer camera workers who put so little in their pictures, whom we laugh at, but whose very "inertia," etc., "is, somehow or other, allied with their general superiority to ourselves."

The accompanying reproduction of one of Mrs. Kaesbier's photographs is an excellent example of what I mean. The



THIRD PRIZE

"Summer"

ERNEST P. SEABROOK

For lack of space I can not further apply the test to paintings—the reader must work it out for himself—but will directly turn to photography.

What makes the ordinary detailed glossy photograph "the most intolerable of companions" is not that it has no merit, but that its "best ideas are choked, obstructed, and contaminated by the redundancy of their paltry associates." What "provokes so" and arouses our "indignation" with work like that of Mrs. Kaesbier, for example, is its "preposterous inertia and negativeness." Kaesbier, like Giotto, only states what is absolutely necessary to make the point—and that in the fewest possible touches. If you do not understand she neither "explains nor apologizes."

almost complete blankness of the dress will be a shock to the plebian owing to his "mania for completeness" and "the constant need to animadvert upon matters which for the aristocratic temperament do not exist"—to Mrs. Kaesbier the details in the dress said nothing, so they were left out. What interested her, though, was the profile, and that is drawn with the most exquisite accuracy. And the figures in the background—how come they there? How is "not explained"; they are there because they add to the chiaroscuro, and—because they mystify—that is enough. And as for title, it has no title; it is a portrait; the story tells itself for those who can understand, and for those who can't it makes no appeal.

HONORABLE MENTION.

- | | | |
|-----------------------------|-----------------------------|------------------------------|
| 1. C. F. Clarke, Mass. | 7. H. E. Harnden, Me. | 13. C. W. Christiansen, Ill. |
| 2. D. H. Brookins, Ill. | 8. F. E. Bronson, N. Y. | 14. W. A. Rudstad, N. J. |
| 3. Wm. Wheelock, R. I. | 9. C. F. Porter, Jr., Minn. | 15. J. H. Field, Wis. |
| 4. A. B. Hargott, Md. | 10. Mrs. J. Bernard, N. Y. | 16. Miss Sarah Weaver, N. Y. |
| 5. E. J. Morris, Ill. | 11. C. H. Turpin, N. Y. | 17. Dr. Willard Smith, Ariz. |
| 6. Miss Ruth N. Moore, Ill. | 12. W. F. Zierath, Wis. | 18. W. S. Louson, Canada |

NEW YORK'S INDIAN COLONY

By WM. VANDER WEYDE

Illustrated with photos by the author

FROM the silence of primeval forest and the hush of prairie and plain, the real American, the tawny, brawny redskin of history and romance, has broken an eastward trail, and pitched his tepee in the "City of Endless Noise."

Indians. They have come from all sections of the United States and Canada, and count among their number Indians from the Abanaki, the Arikaree, the Iroquois, the St. Regis, the Apache and the Mic-mac tribes, and strange to say the



LONG FEATHER
Iroquois Indian

When Fading Light, just 282 years ago, contracted with the white man for the sale of Manhattan Island for twenty-four dollars' worth of beads, he little dreamt of the vicissitudes which were to befall his race in the years to come; their banishment to remote reserves and the extinction of one tribe after another. Still less did his fancy carry him to the time when braves and squaws and their papooses would return to Manhattan Island, there to spend the remainder of their lives.

Although it is but little known, there is in New York City a flourishing colony of

members of this colony are not grouped together in one particular section of the city, as is the Armenian colony, the Chinese, the Italian and others, but are scattered over the entire city. They are all bound together by racial ties, however, and are clannish to a degree.

The Dark Clouds, Abanaki Indians from Upper Maine, live within a stone's throw of Madison Square. Like the other Indians of New York, they ordinarily wear the garb of civilization, but on occasions don full Indian toggery. Dark Cloud is a very well known artist's model, and is much in demand, both among painters and



SPARKLING SPRING
In American Dress



SPARKLING SPRING
In Indian Costume

sculptors. His face and figure may be recognized on many familiar canvases of Indian subjects. Soaring Dove, who is Dark Cloud's wife, is also an Abanaki. She is devoted to her daughters, one of whom recently married a "paleface" occupying an important state position. Prairie Flower, daughter of the Dark Clouds garbed in the Indian costume, is verily a prairie flower. She is pretty indeed, and no name could be more appropriate. Sparkling Spring—or, in Indian, Ah-wa-ne-da—is another handsome young Indian woman, a friend of the Dark Clouds, whom she frequently visits. She has very dark and luxuriant hair, which, when wearing Indian garb, hangs loosely on her shoulders. Sahe, an Arickaree Indian, from the reserve in North Dakota, also pow-wows with the Dark Clouds. He is a graduate of the Hampden school, and is very proud of his

tribe for the part they played in the great Custer battle. Long Feather is an Iro-

quois Indian, of the Caughnawa tribe. Like Dark Cloud he too, is a model and a very good one, for he has a superb physique and a notable Indian head. Besides his work as a model, Long Feather, assisted by his wife, Frozen Water, manufactures articles for Indian wear, such as buckskins, moccasins, belts, and waistcoats made entirely of beads. Falling Ice, a young Indian girl, also helps in this work, which is done entirely at the Long Feather flat on the lower West side of the city. Frozen Water is very skill-

ful in bead work, and has evolved some "creations" (the word is her own of which she is exceedingly proud. One of these which she exhibited with much pride to the writer, is a fringed buckskin coat ornamented with no less than 7,200 beads. The beads are



FROZEN WATER
Iroquois

sewn on the buckskin in groups forming conventional figures.

Frozen Water wears her Indian clothes but seldom, preferring to appear in fashionable American clothes. Her skin is rather dark, and she has the high cheek bones and other general characteristics of the 'Indian. But for these she would be taken by anyone for a modishly attired young American girl.

Not very long ago Split Moon, Long Feather's father, died in New York at the age of ninety. The funeral was conducted in Indian form, and was extremely impressive. All his friends of the Indian colony gathered to do him honor. Prayers were invoked to the Great Spirit imploring the kindly reception of the old Iroquois, and there was a long chant in which the virtues of the dead man were recited and supplication made that no evil spirits annoy him in the grave. The burial was at Caughnawaga reservation, near Montreal.

On the U. S. S. Olympia is a full-blooded Indian whose home is in New York. He is Thomas La France, a sailor. The chief engineer of the Raleigh, Scandor, is also an Indian. Natalish, an Apache Indian, is a civil engineer in the employ of the Manhattan Railway.

Red Eagle is very prominent in New York Indian society. He belongs to the St. Regis tribe, while his pretty little wife, White Fawn, is a Mic-Mac.

The preservation of one's honor in all respects is the cardinal principal of the red man. The Indian fears above all doing anything that may bring reproach to his family or future generations. Disgrace of any sort whatsoever brings absolute ostracization not only to the present generation, but all that

are to come. For that reason the Indian walks a very straight path. The police records of New York show that the big city has no better citizens than are found in its colony of red men.



PRAIRIE FLOWER
In American Dress



Photo by Ballou

A VIEW OF THE TRACK ON THE LUCIN "CUT-OFF," GREAT SALT LAKE
A Remarkable Exemplification of the Principle of Convergence of Parallel Lines



"PRAIRIE FLOWER"

Photo by Vander Weyde, N. Y.

PEOPLE OF NOTE



THE LATE PETER DAILEY

WHEN PETER F. DAILEY died at Chicago, May 23, the American stage lost one of its funniest men and one of its best representatives. He was only forty years old at the time of his death and was preparing for marriage with Kate Condon, an actress, who had been in his company when he starred in "The Press Agent." He was playing in Chicago in the burlesque of "The Merry Widow," with Joe Weber's company, having been taken ill on the opening night of the week of his death after a long season in the piece in New York.

Dailey was a born comedian, making his

début when only eight years old, doing a "barndoor reel" at the old Globe Theatre. That same year he became a clown and jumper with a circus. In 1877 he joined a troupe touring the vaudeville houses under the name of the "American Four," James F. Hoey, Pete Gale and Joe Pettin-gill being his associates. Three years at the Howard Athenaeum in Boston followed, the house then being famous for the players who appeared there. Dailey next played *Le Blanc* in "Evangeline" for a year, and only left to star with James T. Powers in "A Straight Tip," first coming into real prominence in this latter

piece. After the co-starring tour with Powers Peter Dailey became associated with May Irwin in "A City Sport" and "The Night Clerk." He next joined Weber and Fields, and for years was one of the stars at the Music Hall in New York. He had been there since, with the exception of one ill-fated starring tour in "The Press Agent," appearances in vaudeville and one year with Lew Fields in "About Town." His funeral, held in Brooklyn, was a very pathetic and touching affair, an orchestra playing in dirge time all the songs which he had made famous at Weber and Fields'. Dailey was one of the best liked and possessed one of the best reputations among stage people of any contemporary player.



THE LATE O. H. P. BELMONT

EARL GREY, Governor General of Canada, is one of the most popular occupants of that position that the dominion has ever had. This is true not only with Canadians but with Americans with whom he has come in contact. In his settlement of international difficulties which naturally arise every now and then between two countries, situated as are the United States and Canada, he has displayed an ability and knowledge of international law tempered with a desire to do what was right, that have made certain an everlasting popularity this side of the Canadian boundary. He has visited this country several times and was a guest in New York last winter attending the military show at which Canadian troops performed.

His principal work recently was the entertainment of the Prince of Wales, who came to this country in July to attend the celebration at Quebec. Earl Grey is a good



Photo by A. A. Gleason, Can.

EARL GREY,
Governor of Canada, and Lieut. Governor

sportsman and recently attended the opening of the track at Blue Bonnets, near Montreal, on the day when the famous King's Plate was raced for.

OLIVER HAZARD PERRY BELMONT, who died at Brookholt Villa, his country seat at Hempstead, Long Island, June 10th, was a brother of Perry Belmont and of August Belmont, the famous banker, head of the Jockey Club, moving spirit in the New York subway and American representative of the Rothschilds. One brother died several years ago. O. H. P. Belmont was born in New York, November 12th 1858, his father, August Belmont, being a banker, politician and at one time head of the American Jockey Club. His mother was a daughter of Commodore Matthew Calbrich Perry, of Rhode Island, his great uncle being Commodore Oliver Hazard Perry, the hero of Lake Erie. O. H. P. Belmont decided to follow in the footsteps of this uncle, and accordingly was educated at Annapolis. He graduated and served for some time in the navy, but resigned because he realized that he would be an old man before he could be placed in command of a ship. Thereafter he traveled most extensively. He was an owner of blooded stock and a member of many clubs. He went into politics for a short time and was a member of Congress in 1901-3. For a time he was also a member of his father's banking firm. Mr. Belmont indulged extensively in automobiling and yachting. As a clubman one of his notable achievements was the founding of the Brook Club. He increased the fortune left him by his father by judicious copper investments.



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THE LATE EX-PRESIDENT GROVER CLEVELAND



"TOGO AND FRIENDS"

Photo by Wm. Hand, Mo.



Photo by W. S. Louson, Can.

"STRANGE WATERS"

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Number 65

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WITH the August number we inaugurate the "States of the Union" series of illustrated articles, and if they prove as much of a success as did the innovation in our last August number, that of increasing the size of the magazine, we shall feel very well repaid indeed, for that has been unquestionably an improvement of the greatest value to the publication.

In the new department devoted to the separate states we have hit upon a feature that lends itself with peculiar adaptability to the requirements of our magazine. It not only provides the necessary material for fine illustrations and excellent descriptive and historical matter which will be of great general interest, but it gives to each commonwealth in its turn a national prominence for the time, as well as a local importance which should be gratifying to the state so presented, and those of our readers who are fortunate enough to preserve their copies of the BURR MCINTOSH MONTHLY until all of the states and territories have been represented will have a concise pictorial history of the United States

that is unique and modern in conception.

The second state in the list will be Washington, which will appear in the September number. This is a long stride from New Hampshire, but it is our purpose to quickly spread the interest in the movement over as large an area as possible, and at the same time to publish each state at that season of the year when such publicity would be most beneficial to it.

The idea of this new series was suggested by the large number of letters from our subscribers asking for more reproductions of this country's scenery, so we feel assured of its acceptance.

We hope you will like this August number, for we think we have made it interesting in its variety, and satisfying in the quality of its en-

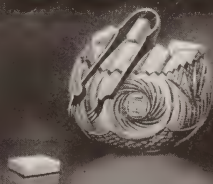
gravings. Among the portraits of Notable People that of the late ex-President Cleveland is worthy of comment, as it is the best we could procure from the great number of available photographs.

It shows him in the fullness of years, with all the dignity of that strong personal character which made him one of the greatest statesmen of our time.



Photo Jean M. Hutchinson, N. J.
"MY! ISN'T IT COLD?"

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Photographs must be submitted with the distinct understanding that if they do not win a prize they may be used for publication in THE BURR MCINTOSH MONTHLY upon payment of our regular rates; and the management reserve the right not to award any prize if the photographs are not considered of sufficient merit.

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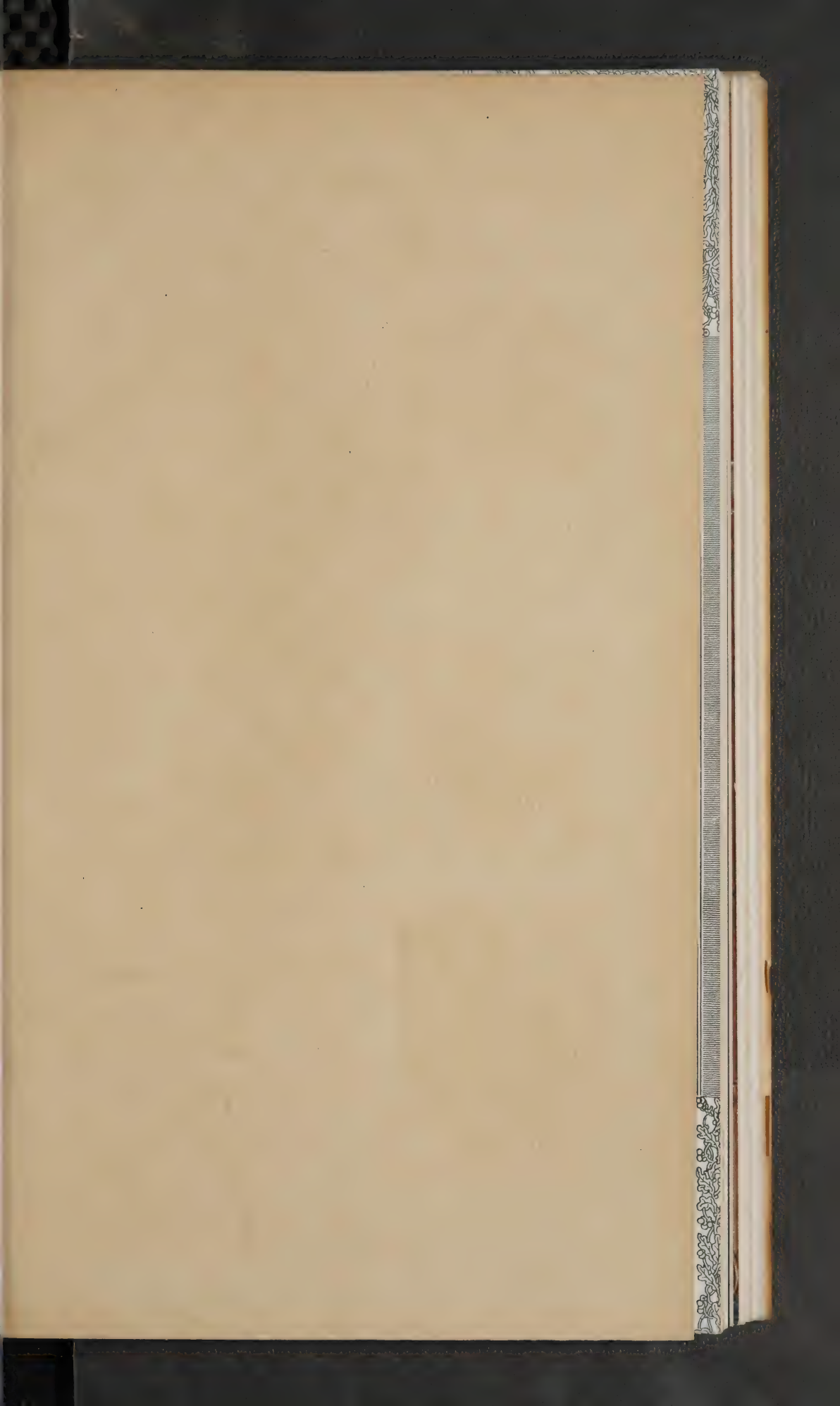
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No. 67

OCTOBER, 1908

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THE BURR MCINTOSH MONTHLY



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GRAND OPERA

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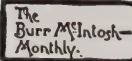
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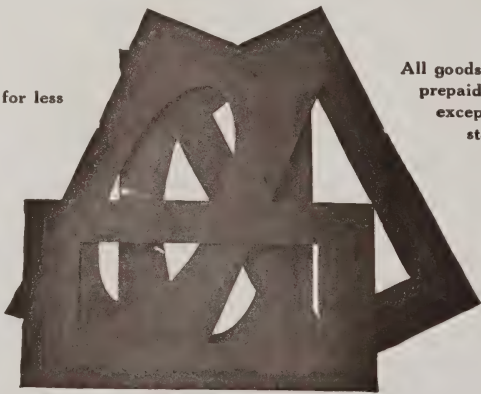
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OCTOBER, 1908

Number 67

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Photo by Mrs. Frank Keeney Gould

"AUTUMN'S TRIBUTE"

OUR PORTRAITS



Photo by Otto Sarony Co., N. Y.

MISS MAY MACKENZIE
As the *Bandmaster* in "The Follies of 1908"



Photo by Hall, N. Y.

MISS IRENE BENTLEY
As *The Merry Widow* in "The Mimic World"



Photo by Gilbert & Bacon

MISS MARY MANNERING
In "Glorious Betsy"



Photo by Hall, N. Y.

MISS LOTTA FAUST
In the Salome Dance in "The Mimic World"



Photo by Matzene

"OCTOBER"



MISS IRENE MOORE
Leading Woman in "The Best Man"

Photo by Hall, N. Y.



Photo by Otto Sarony Co., N. Y.

MISS LILLIAN LEE
In "The Follies of 1908"



Photo by Bassano, London

MISS GABRIELLE RAY



Photo by Frank C. Bangs, N. Y.

MISS HATTIE WILLIAMS

In her new role, *Fluffy Ruffles*, in the play of the same name



MISS BEATRICE PRENTICE
With Robert Edeson in "The Call of the North"



Photo by Otto Sarony Co., N. Y.

MLLE. DAZIE
In "The Follies of 1908"
The Carmen Dance



Photo by Frank C. Bangs, N. Y.

MISS GERTRUDE HOFFMAN

In her new Mendelssohn Spring Song Dance at Hammerstein's

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

LILIAN BLAUVELT, subject of this month's cover design, is one of the most famous prima donne on the American stage. She has sung in many of the most notable casts at the Metropolitan Opera House and has also been a very prominent singer in concert. Like most grand opera singers she achieved her reputation abroad where she became very famous and then came to this country for the further conquest of money and fame.

MAY McKENZIE was long a prominent member of Weber and Fields' chorus at the diminutive music hall. After the partners separated she remained with Weber for several seasons. This past summer she was in "The Follies of 1908" on top of the New York Roof accompanying that piece when it moved into the theatre proper in September.

IRENE BENTLEY, wife of Harry B. Smith, author of probably more successful light operas and musical comedies than any other man in this country, decided she wanted to leave the stage after her marriage a year or two ago. She did so but she had to listen to the call of the footlights and now she is back again, this time in "The Mimic World" at the Casino where she is one of the featured players.

MARY MANNERING will continue playing "Glorious Betsy," the play by Rida Johnson Young, dealing with the historical love affair of young Jerome Bonaparte and a Baltimore belle. Miss Mannering has been using this play on the road for two seasons and may justly be expected to appear in the part in New York some time this winter.

LOTTA FAUST, in private life Mrs. Ritchie Ling, wife of a well-known light opera singer, was for a long time in "The Girl Behind the Counter" with Lew Fields. Then she went into "The Mimic World" and in the latter production introduced a Salome dance which was a veritable sensation.

IRENE MOORE has been playing in a stock company this past summer at the Majestic Theatre in Boston. Before that readers of the BURR MCINTOSH may remember her in James K. Hackett's company in "John Glayde's Honour," and after that in his other pieces.

LILLIAN LEE is another musical comedy favorite in Broadway productions at Weber's, the Casino and other like amusement houses. She is in "The Follies" this year, part of her work or play being to display the latest Parisian fashion, the sheath skirt.

GABRIELLE RAY is one of several sisters who have for years been conspicuous on the musical comedy stage of London. She has almost always been identified with pieces produced by George Edwardes at the Gaiety Theatre or his other light opera house, Daly's on Leicester Square. One sister visited this country in "The Dairy Maids" a season or two ago.

HATTIE WILLIAMS, who starred so successfully for two years in "The Little Cherub," is to star in "Fluffy Ruffles" this year, the same being a musical comedy version of the New York Herald's famous character.

BEATRICE PRENTICE is one of the supporting members in "The Call of the North," the piece in which Robert Edeson is starring this year. It is a dramatization of one of Stewart Edward White's most popular books with the scene laid in the Canadian wilds.

MLLE. DAZIE, who came into fame as "The Girl with the Red Domino" in vaudeville, showed her gratitude to one of the men whose management made her such a success by marrying him. This was Mark Luescher, a New York theatrical manager. Last season she was the premier dancer at the Manhattan Opera House but this past summer she has been a featured player in "The Follies of 1908."

GERTRUDE HOFFMAN was the first of the many dancers to produce the famous Salome dance in this country. She made use of the Maud Allan ideas with which the latter had set London astir. Then she followed the Salome dances with a very different thing, Mendelssohn's "Spring Song" dance also done in London by Miss Allan. In private life Miss or Mrs. Hoffman is the wife of the well-known composer of the same name. One of his latest pieces was the "Rogers Brothers in Panama" score used by the German comedians all last season.



ONE OF THE NELL BRINKLEY SCENES
From "The Follies of 1908"

Photo by White, N. Y.

PHOTO CRAFT :: OUR PRIZES



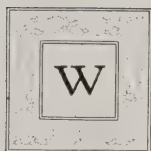
THIRD PRIZE

"Under the Birches"

H. E. HARNDEN, ME.

PLAGIARISM

By ROLAND ROOD



WHAT constitutes plagiarism and how much of it is permissible for the pictorial photographer to indulge in? To expect each new picture to express a new idea is more than can reasonably be asked. A certain amount of adaptation and making over of old motifs is not necessarily plagiarism, but the question is how much adaptation should be allowed? Where should the line be drawn?

In the field of painting it is generally conceded that an old idea treated in a new way, or a new idea expressed through means of an old technique is sufficient to establish the claim to originality. Modern paintings of the Madonna and family are frequently no more or less than the compositions of the old masters rearranged

and painted in the modern full value, plein air style, yet they are not spoken of as plagiarisms, the new treatment being deemed sufficient excuse for their existence. And anyone today rendering a new subject in even such an exaggerated style as that of the impressionistic school has a right to demand recognition on the ground of his having presented a new idea to the world.

Apparently this reasoning has been cordially accepted by the so-called pictorial photographers, and we daily see evidence of their ingenuity in the adaptation of old ideas to the new photographic technique. I recall one startling example. The photographer had taken Millet's Angelus as his theme. So like to the original was his print that at first I thought it was a photograph after the painting only with something gone wrong.



THIRD PRIZE

"Abandoned"

H. C. MANN, VA.

I examined more closely. It certainly was the Angelus only it made me feel that Millet had been cracking a joke, an idea that had never entered my head before. Then I realized what had happened. The man and woman were in American dress artificially made to look old. The man's short jacket had evidently been borrowed from an hotel waiter, and the woman's cap was a baby's cap with pretty frills. The sabots were ordinary shoes tied around with rags, and the wheel of the barrow had been treated in the same way. The stubble in the field had been most carefully placed so as to imitate Millet's arrangement. The church on the horizon

was of Colonial architecture, and the whole thing in spite of the infinite pains taken was disjointed and ghastly. I saw the picture at an exhibition and admiring it was a group of photographers who seemed to be of the opinion that it was the goal to be striven for.

Rembrandt, too, is considered one of the proper masters to be "done" in photography and there is a whole school who faithfully blacken their pictures in imitation of his chiaroscuro. Rosetti's poses, including the window in the background are also fashionable, and even Whistler is "creeping up"—to use his own words—in the estimation of these camera workers.



THIRD PRIZE

"Westward"

WM. WHEELOCK, R. I.

In fact looking over a lot of "pictorial" in their producing any new ideas, but in photographs soon convinces one that the repeating old ideas in a new form, in



THIRD PRIZE

"By the Winding Creek"

EDWARD S. GAGE, MICH.

bid for recognition as original workers copying the thoughts of the painters in these photographers are making, lies, not gelatine and silver salts. Now this, ac-



SECOND PRIZE

ERNEST P. SEABROOK, VA.

"A Fair November Morn"



FIRST PRIZE

FEDORA E. D. BROWN, MICH.

"Innocence"

cording to our premises is not an act of plagiarism, but constitutes originality. Singularly though everyone of these adaptations not merely fails to impress us as possessing any originality, but strikes us as being pieces of the most flagrant kind of plagiarism, in fact not even plagiarism; merely lifeless copying.

There must be something wrong in our reasoning. It is this:—*There is no photographic technique.* What photographers call their technique is altogether too elemental to be dignified as such in the sense used in the fine arts. It is merely a medium, hardly that, better an immobile

vehicle. To explain. When a painter paints a picture he expresses himself in two ways; first, through the motif or theme, and second, through the handling or brushwork. Both allow him to tell his story and make the spectator feel his personality. Raphael on occasions copied the compositions of Perugino and Michael Angelo and those remained theirs; but he did it in his own brushwork; each touch said something which Perugino and Michael Angelo did not say, and thus he expressed himself and was original. But there is no brushwork in photography. There is no drawing in photography. The

painter consciously or unconsciously alters the shape of every piece of nature down to the veriest pin-point, and each painter has his own individual manner of altering by which he expresses himself, and this manner—even if that of a poor painter—is so marked that it is quite impossible for another to imitate—even expert forgers with the greatest difficulty make semblances which for a short period may pass muster—but there are no such man-

to constitute a technique in the full sense: they are not personal and may be perfectly copied by anyone who chooses.

The conclusion we are forced to then is that *the photographer to be original must say something new*, for if he says an old thing it is that old thing itself and not an adaptation. This in no way limits the worker with the lens in the choice of his subject except that the arrangement of lines and light and shade should



THIRD PRIZE

"The Depot Builders"

R. E. WEEKS, ILL.

nerisms in photography. *We recognize the work of a photographer by his style motif*; if he alters his motif he alters his personality—if Jones and Smith exchange motifs—as they sometimes do—the amusing result is that their work is confounded. Sharp or fuzzy focus; the use of a blurring lens or glossy printing paper; soft or contrasty development and the hundred other tricks used are all too elemental

be what he has seen and been impressed by in nature and not what he has seen in another man's pictures. One hundred thousand beautiful themes remain yet to be recorded and it seems a pity for anyone to do what has already been done when all that is necessary is to keep one's eyes open and one's brain free from the befogging influence of the great painters.

HONORABLE MENTION

- | | |
|-----------------------------|------------------------------|
| 1. Theodore Hurd, Calif. | 11. Mrs. W. O. Kibble, N. C. |
| 2. C. F. Potter, Jr., Minn. | 12. D. H. Brookins, Ill. |
| 3. F. E. Bronson, N. Y. | 13. Edwin M. Burr, Conn. |
| 4. C. W. Christiansen, Ill. | 14. Paul Fournier, N. Y. |
| 5. Harry G. Phister, N. Y. | 15. E. B. Nash, Ill. |
| 6. Wm. S. Adams, D. C. | 16. A. B. Hargett, Md. |
| 7. Wm. H. Phillips, Ohio. | 17. Chas. H. Turpin, N. Y. |
| 8. R. Mason, Ind. | 18. Geo. P. Russell, N. Y. |
| 9. Miss Sarah Weaver, N. Y. | 19. Blaine Grover, Mass. |
| 10. Geo. Thompson, Ind. | 20. Oscar C. Anthony, N. Y. |



PARTICIPANTS IN INAUGURAL PARADE OF GOV. J. T. SANDERS OF LOUISIANA, LADIES' CAVALRY TROOP

From left to right: Misses Virginia Robertson, Edythe Kean, Daisy Martin, Lilly Carter, Ethel Carter, Mattie Dawson, Sadie Clark, Marguerite McBurney, Rita Stuard, Edla Bridges, Alice Cooley,



LOUISIANA

Loading Cotton, New Orleans

THE ANCIENT WATER GATE TO A NEW WORLD THE STATE OF LOUISIANA

By CHARLES QUINCY TURNER



IF there be any other country whose story of the past three hundred years is so rich in romance as is the State of Louisiana, I admit I know it not; and New Orleans is its capital, its Rome, and its sea-girt Venice. Busy, both by land and water, picturesque, gay, musical, laughter-loving and sun-shiny, it is an epitome in grace, form, costume and architecture of the story of the state: a surviving *tableaux vivant* of three centuries and a half; where the carnival of the most exuberant period is not an exotic; where the opera in French is native of the soil; where the abandon of the castaneted fandango jostles the wild exuberance of the Marseillaise; where the Sicilian fruit growers are a foil to the Italian fishermen and Hindoo shrimp girls; where the Acadian hunter steps out as a portrait from a seventeenth century frame; where the voodoo negroes still live in the traditions of the darkest Africa of the middle ages, and where over, and amongst, and through all, the unmatched Creole belle adds an Oriental and mysterious charm, defying definition or description.

The difficulty is not to fan among the ashes of the past for the sparks which

illuminate the imagination and glow with human passions, but rather to select from the embarrassing store of riches the in-



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Along the Levees

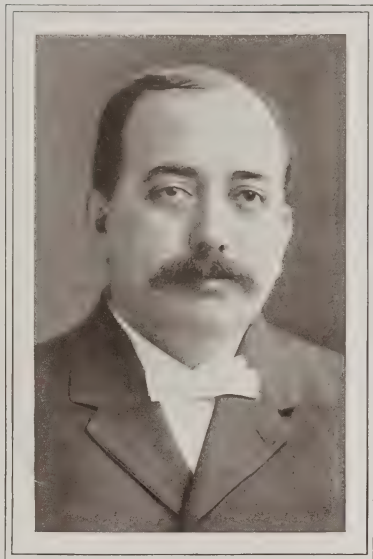
idents which most nearly characterize the state and differentiate it from all others, and the task is made more difficult by the fact that what, if told as a whole,

would be most thrilling, belongs in part to other states and for that reason must, here, be touched on lightly. Of this nature is the arrival on Louisiana's soil

went up the great lakes, and down the Chicago river the ice to Peoria on the Illinois river, where he built "the fort of the broken heart," a name which still



HON. JARED SANDERS
Governor of Louisiana



HON. MARTIN BEHRMAN
Mayor of New Orleans

in May, 1542, of that wonderful man, the gallant Spaniard, Hernando de Soto, whose career with Pizarro in Peru had already marked him out as one of the great generals in a great period. He came down into Louisiana, the pioneer discoverer, after three years marching and countermarching from the coast of Florida, through Arkansas, from the Memphis and western Louisiana, only to lay his weary bones to rest in death at the junction of the Red river with the Mississippi.

Then the shattered remnant of his troops, after fighting off the Chickasaw Indians, with a dogged courage on both sides worthy of the legions of antiquity, departed again westward to the Rio Grande river in Mexico; but, with a persistence worthy of the most heroic cause, the three hundred which were left out of de Soto's original 3,000 returned to his grave, built themselves ships, and triumphantly finished his mission by planting the crimson and gold ensign of Spain over all the country, and sailing down the Mississippi out into the gulf with the glad tidings.

It is the same with that dauntless French priest, Robert Canelier de Salle, who in 1679 started from Quebec, with forty soldiers, over what was then called Lake Frontenac, portaged the falls of Niagara,

lingers there, but not amongst broken hearted ones as "The Creve Cœur Club." In the spring of 1680 he bravely pushed on, until on the 7th of April he arrived at the delta of the Mississippi, where he, in turn, "prepared a column and a cross and after painting thereon the arms of France," he proceeded, as the *proces verbal* of the transaction filed in the French archives, records it, to take possession in the name of Louis XIV "of the sea, harbors, ports, bays, straits and peoples, from the mouth of the great river St. Louis from the eastern side, as also the river Colbert, or Mississippi, from its source beyond the country of the Sioux" and, in his King's honor he called it all, "Louisiana." Surely a daring member of the church militant was this French priest to annex a world to which Spain already claimed title!

It is one of the ironies of fate that when he returned from France, four years later, to renew possession, he could not find the mouth of the Mississippi; it had, in earlier days, a more than modern tendency to shift, and something had happened. So he drifted up the coast of what was then Mexico, but is now Texas, where he died, and most of his men starved. Thus it came to pass: that it was not until the second French expedition of Bienville and Iberville (1669) that ac-



LOUISIANA

Canal Street, New Orleans

Photo by Ewinson



LOUISIANA

Sugar Cane, Donaldsonville

tual possession was accomplished, and it was practically the year 1700 before there were any considerable settlements.

It is not my purpose to follow the coun-

lightly, and that is the story of the Acadians.

The original home of the Acadians, before they crossed the Atlantic and settled

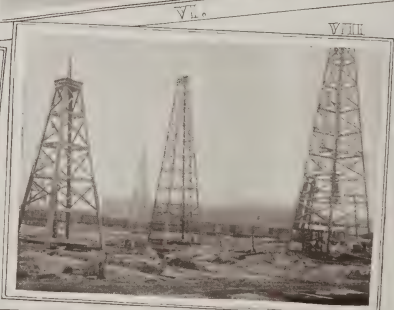


LOUISIANA

Loading Rice at Plaquemine

try's development step by step, by immigrants from France, voluntary or compulsory, by Spaniards, by Germans from Alsace, by negroes from the West Indies, by peoples from many countries who have produced the intricate but interesting Creole; but there is one romance which belongs entirely to lower Louisiana, and is so famous, that it cannot be passed by

on the island of Newfoundland, off the eastern coast of Canada, was Normandy, in France; and after their migration they lived in the fashion of the peasants of Normandy in the reigns of the English Henries, in houses strongly builded, as open as the day and as the hearts of their owners. The richest among them was poor, and poorest lived in abundance.



LOUISIANA

1. Gathering Sugar Cane
2. Park, New Orleans
3. Cotton Awaiting Shipment
4. The Docks, New Orleans
5. Oil Wells at Jennings
6. The Largest Sugar Refinery in the World
7. Unloading Sugar, New Orleans
8. Sulphur Wells

Here in Grand Pré in 1755, in the reign of King George the Second of England, resided on his goodly salt marshes, and flax fields and orchards, and grain lands, spread afar and unfenced on the plains, Longfellow's Benedict Bellefontaine, and his daughter Evangeline, wearing her Norman cap and kirtle of blue, and earrings brought in the olden time from France. Here too lived Basil the blacksmith and his son Gabriel, who had been

betrothed to Evangeline a few days before the King of England seized all the lands and dwellings, and cattle of the Acadians, and ordered the whole people to be transported to other lands within four days, and they were.

I often used to wonder, in reading Longfellow's intensely pathetic story, why these Acadians should have selected lower Louisiana as their refuge. It is perfectly clear to me now. Father Hennepin, a

missionary priest from France, had, in 1689, made the journey from Quebec to Louisiana, over the great lakes, down the

native tongue, was well known to the Acadians. His account alone, without the call of a fellowship of people, would be



LOUISIANA

Tobacco Field, Nacogdoches

Illinois and Mississippi rivers, and had kept a diary which he published, in French, in 1703. It contained a most vivid and

potent in attraction to French farmers, "grapes with clusters a foot and a half long" he tells he had seen, "native wild



LOUISIANA

Pine Logs, Pollack

enthusiastic description of the country which then was and had continued up to the time of the Acadians' expulsion from Newfoundland, under French rule, and I have no doubt Hennepin's book, in their

hemp six to seven feet high, abundant fishing and a soil of extraordinary fertility, with trees of prodigious girth and height" are only a few of the merits which he records. They too had seen, like Long-



LOUISIANA

BELLE CHASSE PLANTATION
On the Lower Mississippi

Photo by N. L. Stebbins



LOUISIANA

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A Palmetto Grove near New Orleans



NEW ORLEANS

- | | |
|------------------------|---------------------------------|
| 1. Rex Carnival Parade | 2. City Park |
| 3. French Market | 4. Old French Court |
| 5. A Creole Mansion | 6. Old Slave Block, Royal Hotel |

fellow, through Hennepin's eyes, a land where "smoothly the ploughshare runs through the soil as a keel thro the water" where "all the year round the orange groves are in blossom, and grass grows

more in a night than in the whole Canadian summer," where land might be had without asking, and forests of timber which with a few blows of the ax could be hewn and framed into houses; where, as so graphi-

cally limned in Julio's landscapes, overhead the towering boughs of the cypress met in a dusky arch and trailing mosses in mid-air waved like banners; where in the golden sun lay the lakes of Atchafalaya, with water lilies in myriads rocking, and resplendent in beauty the lotos lifted its head: where the air was faint with the odors of the magnolia, the jasmine and the blossoming rose; where, under the copes and the great arms of the cedars, the trumpet flower and the grape vine hung, and the swift humming bird flitted from flower to flower, and,

tucky up in arms to get westward, or cast her lot in with Aaron Burr's daring project of a middle republic: Spain selling her birthright to France, France holding all the Spaniard's boundless empire as a pawn in its game against Great Britain, ready to throw into the lap of America for a mess of pottage: Jefferson anxious, nay fearful, lest the prize slip away, Livingston and Monroe in Paris with Napoleon's offer in their hands, signing its acceptance without authority to receive it, Jefferson ready to bless them for their boldness, yet knowing that both



LOUISIANA

A Cypress Swamp, Jeanerette

to add a crowning blessing, as Basil the blacksmith says, where

"After your houses are built, and your fields are yellow with harvest, No King George of England shall drive you away from your homesteads, Burning your dwellings and barns, and stealing your cattle."

and there they abide today in plenty and safety, according to the prophecy of Basil the blacksmith.

But not always peacefully passed the days of the old Louisianian. Six times in ninety-one years their overlords swapped titles, but never until the demand for the sovereignty of the people of the United States was established was there content.

The acquisition of that ownership is one of the incidents of romance on which, in the process of time, some modern Homer will build an epic. Georgia demanding to come down to the sea, Ken-

he and they had exceeded all constitutional rights: on the one hand courting impeachment, on the other urged by stern necessity, and on many sides blamed by purblind moles in politics, like Senator White of Delaware declaring that its acquisition would be the greatest curse that could at present befall us.

Well, the curse fell; the keys of the city of New Orleans were handed over to Claiborne December 20, 1803, and lo! Balaam and Balaak like, it was a blessing entirely, notwithstanding that later Louisiana, naturally cast her lot in with the south; whilst the northern fleets forced the passage of the Nile of America.

These were but the chastening blows which go to the making of a nation! A new dawn is rising, the old order has passed away, and a new and unparalleled era tinges, with roseate hue and sunshine

a prosperity never before approached. With a water way more than restored, rather made afresh from the gulf up to Chicago, to Milwaukee, to Cleveland, practically to Canada, to Cincinnati, to Pitts-

"No sleep till morn when youth and pleasure meet.
To chase the rosy air with flying feet."

take on more than their pristine glory, and justify the expectations of John Davis,



LOUISIANA

Scene near Plaquemine

burg, up to the farthest north, west and east, and new output into the markets of all South America, via the Panama canal, and to all the Pacific from Hong Kong to Australia; the keels of New Orleans will plough the seven seas and bring home to it their seven fold profits.

Then indeed will its levees be the hives of plenty, the chanteys of its roustabouts make merry music on its wharves, and its carnivals, where there is

a traveler a century ago. "Fancy," he said, "in her happiest mood cannot combine all the felicities of nature in a more absolute design. Not one of the impediments to opulence will be found there, if but the rule of the United States be maintained." Wise old John Davis! the rule of the United States, as well as that of the State of Louisiana, have happily both been dovetailed and maintained, and Louisiana's best days are yet before it.



LOUISIANA

THE EADS JETTIES

Photo by N. L. Stebbins

Showing permanent channel in mouth of the Mississippi where it enters the Gulf of Mexico



Photo by Matzene

"CASSANDRA"

PAINTING AND SCULPTURE



Reproduced by Courtesy Carnegie Institute

Henri Harpignies

"UNE MATINEE DANS LE DAUPHINE"

THE CARNEGIE ART INSTITUTE AT PITTSBURG

By SADAKICHI HARTMANN



THE vague wish cherished by some of our American painters that art should be supported by the masses and be within the easy reach of all seems to be as remote as ever. Art seems to flourish only in periods of lavish patronage. It is ruled by individual rather than popular taste.

Our country, necessarily inexperienced in art matters, is no exception to the rule. The middle classes have but little leisure to devote to art, and even if they entertained such ambitions, would find it too expensive to indulge in them. The taste of the wealthier is dependent on tradi-

tion and conventions. Thus the popularization of art is left largely to those few men who enjoy an unusual share of worldly possessions and are ready "to endow something," if to no other purpose than to get rid of some of their surplus income.

Art endowments are necessarily isolated cases in a young and commercial community like ours. Every town of fifty thousand should be able to support a museum, but only a dozen of the larger cities have a gallery of art association with any pretense of being an important and influential institution.

The Carnegie Art Institute at Pittsburg is one of the most noteworthy examples. It is entirely due to the generosity of



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J. J. Shannon

"MISS KITTY"

Andrew Carnegie, and a proof that the good will of a single man may be sufficient to arouse an interest in art even in a huge factory town like Pittsburg. The



Reproduced by Courtesy Carnegie Institute

Winslow Homer

"THE WRECK"

Carnegie Institute, occupying a building almost as large as the Metropolitan Art



James A. McNeil Whistler
"PABLO SARASATE"

Museum of New York, is composed of five departments, the art galleries, the scientific collection, the music hall, the library, and the school of technology.

To-day we are principally concerned

with the work of the art department. Wandering through the spacious galleries, the architecture and sculpture halls, we are impressed by a remarkable elegance and refinement in the setting. There is no overcrowding, as yet. Objects are not piled upon each other, as in so many other museums. Everything is seen to the best advantage. The sculpture hall, with its marble columns, gallery and delicate greenish-yellow walls, is surprisingly beautiful. Seldom have Greek statues been shown in more simple, dignified and harmonious surroundings; and it is with a vague regret that we think of all this palatial splendor being bestowed upon—plaster casts. But what else was there to be done? A hall peopled with modern statuary, with Rodins and St. Gaudens might have exhausted even the fortune of a Pittsburg Croesus; and replica of the masterpieces of ancient art after all enjoy the reputation of being more instructive to the masses.

The annual exhibition of paintings (inaugurated in 1895) is our most important art exhibition. It has wrested the palm from Philadelphia and New York. An exhibition has to be, after all, international to be of real interest. At the last, the tenth exhibition, two hundred and eighty-seven canvases by two hundred and ten European and American artists were shown, and, as is the custom, two foreign painters were invited to serve on the jury.

The greatest accomplishment of the institute, however, is the permanent collection of paintings to which lately has been added a large number of drawings by American artists. The collection of paintings is strictly modern and international



Reproduced by Courtesy Carnegie Institute

Douglas Volk

"PURITAN MOTHER AND CHILD"

in tendency. Its motto seems to be "Do not buy Old Masters, but buy pictures by modern men that in time may themselves become Old Masters," a saying attributed to the iron master of Pittsburg, and which is faithfully carried out by the director, Mr. John W. Beatty. The collection is not yet a large one, there being but sixty or seventy canvases, with a guaranteed increase of three or four canvases annually. In a glance round the walls one realizes that it is a first rate collection of *modern*

paintings, presenting a remarkable average of excellence. One is so used, in similar places, to see a lot of pictures of which more than half is of indifferent character, while at Pittsburg there are hardly five canvases that an art lover would willingly miss.

Their most valuable possession is probably the "Pablo Sarasate," by Whistler, one of the most notable canvases of this wizard of the brush. It combines mystery and the virility of life, the source of all



Reproduced by Courtesy Carnegie Institute

Lucien Simon

"EVENING IN THE STUDIO"

art. The low key in which the picture is executed has since been the dream of hundreds of young painters. Its exquisite

management of middle tint values as a technical accomplishment stands without parallel. Another masterpiece is Lucien



Reproduced by Courtesy Carnegie Institute

Puvis de Chavannes

"A VISION OF ANTIQUITY: SYMBOL OF FORM"



Copyright, 1902, by Carnegie Institute

"THE PENANCE OF ELEANOR"

Edwin A. Abbey



Reproduced by Courtesy Carnegie Institute

W. Elmer Schofield

"WINTER"

Simon's "Evening in a Studio." To paint brushwork is admirable. It is a picture a portrait with half a dozen figures or that may become typical for the most re-



Reproduced by Courtesy Carnegie Institute

Gari Melchers

"A SAILOR AND HIS SWEETHEART"

more life size, is in itself a remarkable cent development of impressionistic technique in portraiture. performance, and its frank and vigorous



Reproduced by Courtesy Carnegie Institute

Aman-Jean

"AT THE FOUNTAIN"

There are many other canvases of more than ordinary interest, and as one studies the collection one is favorably impressed by a certain uniformity in the subject and treatment of the painting. The sensational, popular and story-telling element is entirely absent. It only contains pictures that have what the painters call "quality" in a pronounced degree. It is a collection for connoisseurs who do not

enjoy merely color or drawing but actual workmanship. It has come about because the choice was made by one man. And I consider this a decided merit as long as this collection is guided by such exquisite taste and judgment for different characters in art. If it is possible as the collection grows to maintain such a standard, Pittsburgh some day may be in the possession of a gallery of modern "Old Masters."

In this country the German singing society came into being about the time the patriots of 1849 were obliged to leave the Fatherland. In their permanent colonies they reproduced their native institutions and the singing society was one of the very first to flourish. In New York City alone there are over 100 German singing societies. Their relationship with one another is very close and they maintain a close bond of friendship with their brethren in Germany. To keep this friendship in a sound state of health the societies of the two hemispheres periodically exchange visits. About ten years ago the Arion Society of New York traveled through Germany. During the June just past the Arion Society of Brooklyn journeyed to the Fatherland and sang its merry way through the country for six happy weeks. It went abroad 205 members strong, 80 of whom are active members of the chorus. They were under the guidance of their president, Mr. Henry Fuehrer and under the musical direction of Mr. Arthur Claassen. Besides the chorus of eighty male voices there was a male quartet and a ladies' quartet. They sang in all the principal cities of the Empire and were entertained by the Crown Prince. At Eisenach they were invited to sing in the grand old festival hall of the Wartburg which is storied in the annals of German history for its splendid contests between the minne-singers of the twelfth century who sang here as the guests of the famous Landgrave of Thuringia. In these hallowed precincts, familiar to us through the stories of the Wagnerian operas and the romantic novels, the German-American Arion singers from Brooklyn sang the hauntingly sweet strains of "Old Black Joe," "The Old Kentucky Home" and the stirring march of "Dixie." The present owner of the castle, the Grand Duke of Saxe-Eisenach, was present with his punctilious suite.

As a social event the pilgrimage was very successful. The reception was spontaneous and sincere. But as an artistic effort the tour was a failure. The quality of the vocal art of the chorus and

the quartets was highly praised but the programs presented were most unmercifully hammered by the German reviewers. They pointed out that they were badly

constructed and the numbers selected were mainly of the same quality as the stuff that is sung in the cheap vaudeville theaters of Germany. The only songs which made a genuinely deep impression upon the German critics were "Old Black Joe," "The Old Kentucky Home" and "Dixie." These they hailed as original and genuine music uncontaminated by any pseudo-sentimentality or European color. In extenuation it should be said that the Arion Society went abroad with the patriotic purpose of singing almost

exclusively American music. It is proud of the country of its adoption and it wanted to display its resources. Its failure to accomplish its purpose is a very serious reflection on the quality of the compositions our creative musicians give us. But the success of "Dixie" and of the compositions of Foster should serve to arouse in us a proper pride and appreciation for the simple but beautiful music which we are apt to treat with good-natured tolerance in our hectic endeavor to imitate the neurotic output of modern Europe. We have within our own folk a sufficient store of material to give character to our music. Some patriots would have us believe that we are not yet sufficiently a homogenous race with distinctive character to produce national compositions. Yet there is always Foster.

Many of us are apt to look upon the seriously striving German singing society as a cloak for conviviality. The conviviality is inseparable from the German singing society but its artistic purposes are very sincere and have laid the foundation for what there is of music in this country. It is said that one-third of the population of this country is of German derivation. It is shown by available statistics that by far the greater number of people who support musical activities are drawn from this section of the population. These facts are significant. They should appeal to the person who provides music as a commodity.



ARTHUR CLAASSEN

NOTABLE PLAYS OF THE MONTH

By PAUL THOMPSON

WITHOUT being either facetious or profane it may rightly be said that "there was the devil to pay" at the start of the new season of 1908-9. This is justified by the very amusing struggle which took place between Messrs. Fiske and Savage over the presentation of the Hungarian play, "Der Teufel," by Franz Molnar. Although Mr. Savage did the seemingly impossible when he produced in 36 hours his version (by Oliver Herford) it must be acknowledged that his rival won out, largely through the genius of George Arliss in the title role. It is a one man play and Arliss is unquestionably the greatest actor on the American stage today. His conception left much to the minds of his auditors, while his rival, Edwin Stevens, at the Garden Theatre, was too much of the musical comedy devil, the red fire, theatrical Satanic Majesty, rather than a quite possible, modern, pleasure-loving and temptation-inspiring man such as Arliss and the men who wrote the version used by Mr. Fiske made him. The Fiske staging, the supporting cast, in short, every phase of this production was on a much higher plane than the Savage piece (possibly because of the short time allotted the latter in making his offering) and from the view-point of a captious but unbiased reviewer stood head and shoulders over the rival at popular prices further down town. Ayway the fight was very amusing while it lasted and served to start the season in a most interesting and exciting manner.

Even before the devils claimed attention in their struggle for public approbation and monetary support the year had begun in very happy fashion by the production of two excellent plays destined to run long and prosperously in New York. These were "The Traveling Salesman," at the Liberty, and "The Man From Home," at the Astor. They came to New York with widely different reputations. "The Traveling Salesman," by James Forbes, author of "The Chorus Lady," had been tried out on the road last year and for some reason, probably the wrong players in the cast, had failed to make any sort of an impression. For this reason its New York premier seemed destined to be a failure. "The Man From Home," by Booth



Gertrude Coghlan and Frank McIntyre
"The Traveling Salesman"

Tarkington and Harry Leon Wilson, on the other hand, had had a phenomenal run in Chicago, lasting there last season for over three hundred performances. It had served to promote William Hodge, to be remembered for his very amusing role in "Mrs. Wiggs of the Cabbage Patch," to stellar ranks. Both plays came to New York and both scored, one despite its Chicago success, which is often a handicap in New York, the other through a clever change in the cast whereby Frank McIntyre, who was very successful with Robert Edeson in "Classmates" and before that in "Strongheart," succeeded Thomas W. Ross as the *Traveling Salesman*. Forbes' play was genuinely amusing and had a logical if trite story which was well told and retained the interest of the first-

nights to the very end. As a play it is much better than "The Chorus Lady," because, unlike the later, its success is not dependent on one player as was the case with Rose Stahl. It is filled with very witty lines, and is well cast, McIntyre being ably supplemented by Gertrude Coghlan, Rose Coghlan's daughter, in the leading feminine role and other clever players. It certainly puts another feather, financial as well as artistic, in the cap of author Forbes.

"The Man From Home" I had seen in Chicago and therefore was prepared to see its success duplicated in New York, and so it came about. Here was the proposition of a more or less hackneyed theme of Americans abroad against a background of corrupt nobility in which the Americans win out. It might be said that there is no new theme under the sun; if so, so much the greater credit to be given to Messrs. Wilson and Tarkington for they have evolved a play that is at all times interesting, well told, possessed of real merit and through the cleverness of Mr. Hodge and his associates presented in an admirable manner. Too much credit cannot be given to Liebler and Company and all others concerned in the presentation for it deserves to succeed and stay in New York for many months to come. Hodge is a revelation and his future in parts like that of the Hoosier lawyer is

indefinite but which lasted only four weeks. It was characterized by no qualities which would have justified a different result for the music was rehashed from other pieces and there was no cleverness in the lines of the book or songs.



Wm. Hodge
in "The Man From Home"



Poker Scene in "The Traveling Salesman"

assured. His success is deserved, far more so than of many men and women promoted to stellar ranks, and will continue, I am sure, indefinitely.

Early in August a musical comedy, "The Girl Question," with Chicago's approval stamped on it came into Wallack's Theatre for a stay that was supposed to be

It gave way the first of September to Arnold Daly in "The Regeneration."

Isadora Duncan in classical dances, in which she had appeared in London, a new star, Douglas Fairbanks, in "All For a Girl," by Rupert Hughes, and Robert Edeson in "The Call of the North," were the other early season offerings.



SCENE FROM MISS MAUDE ADAMS' PERFORMANCE OF SHAKESPEARE'S "TWELFTH NIGHT"

At Harvard University, June 3, 1908 With Elizabethan Setting

Photo by White, N. Y.



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I've picked up a lot of apples,
 And the pile is growing fast;
 So we'll have them all the winter!
 Think there'll be enough to last.

They are big and round and rosy,
 And inside they're very sweet.
 Maybe I would gather faster
 If they weren't so good to eat.



Photo by Geo. E. Blackham, N. Y.

"Early Autumn"

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We have a word to say about covers this month, with especial reference to our future issues. We always endeavor to present our readers with a magazine whose entire get up shall be harmonious and beautiful. With this in view and with a constant eye for improvement and what will most appeal to our readers, we shall publish in succeeding months, some exceptionally beautiful designs. For our November cover, we reproduce in full colors, a water color painting by one of the best considered American artists, William J. Whittemore. The half tone cut of the design reproduced on this page, gives but a very faint idea of the beautiful and striking colors of the original. This painting, entitled "Romance," was purchased by us at a recent exhibition of the American Water Color Society, where it justly received an unusual amount of commendation. We ask our readers to seriously consider this when it appears, as it is one of the most delightful water colors we have seen in a long time. For Christmas we have a very striking design by a French artist of reputation, and during 1909 we shall have a succession of excep-

tional designs, not neglecting, however, a certain number of portraits of the most popular and attractive celebrities which have made some of our most effective covers in the past. In our November

number the Metropolitan Opera House will receive special attention in the department devoted to Music and Musicians. The article will set forth the plans of the Metropolitan Opera Co. for the coming season, and will show portraits of Mr. Gatti-Casazza and Mr. Andreas Dippel, the new directors, who have succeeded Mr. Conried in the management of the organization, and there will also be a number of portraits of important new singers who are to make their *debuts* before the American public this fall.

"The French Salons of 1908," by Chas. H. Caffin, will be the subject of

"Painting and Sculpture" next month, in which will appear reproductions of a number of important paintings. Roland Rood has an interesting article on photography in the "Photo Craft" Department, and in the space allotted to "The States of the Union" California, with her varied attractions and great resources, will be the interesting subject matter.



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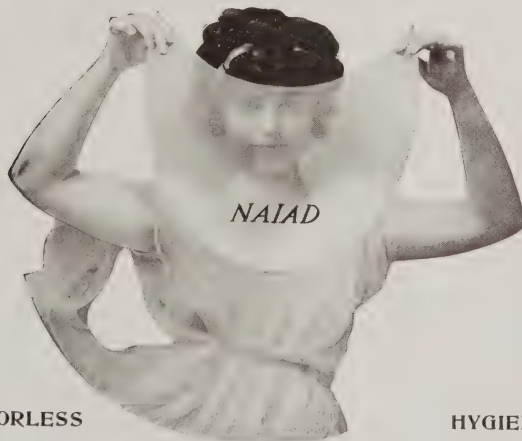


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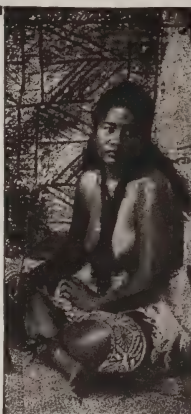
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Hon. Sec. Anthropological Institute of Great Britain and Ireland.

Author of "Natives of Australia," "Kinship and Marriage in Australia," etc.

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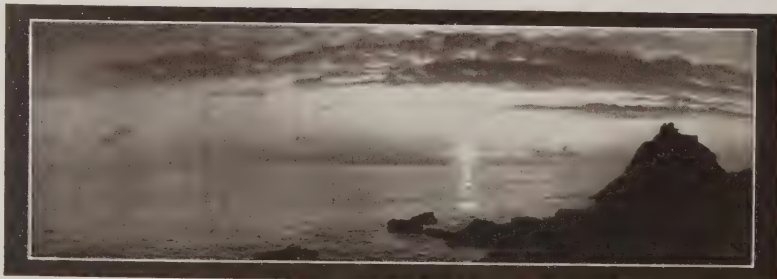
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NOVEMBER, 1908

Number 68

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MISS LILLIAN RUSSELL	Portrait Panel
MISS GERTRUDE COGHLAN	Portrait Panel
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**MISS AILEEN FLAVEN AS LUCY MANETTE
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OUR PORTRAITS



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In "Wildfire"



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Leading Woman in "The Traveling Salesman"



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MISS MARJORIE WOOD
Leading Woman with Robt. Edeson in "The Call of the North"



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SCENES FROM HARRISON GREY FISKE'S PRODUCTION OF "THE DEVIL" AT THE BELASCO THEATRE

1.—George Arliss as *The Devil*. Hamilton Revelle as *Savior*. Miss Grace Elliston as *Jolán*. 2.—Mr. George Arliss as himself. 3.—George Arliss as *The Devil*. Miss Emily Stevens as *Vilma*.



Photo by Otto Sarony Co., N. Y.

MR. GEORGE ARLISS

As *The Devil* in Harrison Grey Fiske's Production of "The Devil"
at the Belasco Theatre



Act I.—Miss Dorothy Dorr as Olga. Mr. Edwin Stevens as *The Devil*. Olga.—“I have scarcely known you five minutes, yet I seem to feel your fingers at my throat.”



SCENES FROM THE HENRY W. SAVAGE PRODUCTION OF “THE DEVIL” AT THE GARDEN THEATRE

- 2.—Mr. Edwin Stevens as himself. Dorothy Dorr as Olga. (Miss Dorr and Mr. McAllister).
- 3.—Act I.—Dorothy Dorr, Edwin Stevens, Frank Munroe, Paul McAllister, Marion Lorne, Franklin Bixby.
- 4.—Act II.—Dorothy Dorr, Edwin Stevens, Marguerite Snow, Paul McAllister. *The Devil* (Mr. Stevens) incites jealousy in Olga (Mr. McAllister).



Photo by White, N. Y.

MR. EDWIN STEVENS

As *The Devil* in Mr. Savage's Production of "The Devil" at the Garden Theatre

MUSIC AND MUSICIANS

THE METROPOLITAN OPERA HOUSE, NEW YORK

SEASON OF 1908-1909

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MR. ANDREAS DIPPELE
New Administrative Manager



WHEN carping foreigners and critical patriots censure our national indifference to all forms of art they betray a fundamental ignorance. Nations, like families, first gather wealth, then rest from their labors and in the third generation intelligently begin to spend their leisure and money on the refined pleasures of culture. But the best explanation for the prevailing indifference lies in the universal fact that the arts no longer are the supreme object of intellectual activity. A century ago art absorbed the vigor of the finest intellects and the most powerful imaginations. But during the past fifty years the greatest geniuses have devoted their marvelous gifts to the sciences which aid man to control and utilize those nature-forces with which he is gradually ameliorating that barbaric struggle for existence we call civilization. The sciences, imperceptibly, mechanically are effecting an adjustment in our ethical system; and the consequent broader and saner lines of life are forcing art into its natural place as a simple embellishment

of existence. America, the mighty well-spring of those irresistible currents of progress which have swept away fallacies and prejudices from all nooks and corners of the modern world, has, in its instinctive ambition, revealed the direction of humanity's impending intellectual destiny. Instead of patronizing the arts with those epochal fortunes the Americans have devoted them to the development of the marvelous modern sciences.

But this does not mean that America will not be pre-eminent in the arts. The new regime of the Metropolitan Opera House has embarked upon an adventure which for grandeur of purpose and magnificence of scope has never been equalled in the history of music. Under the leadership of Edmund L. Baylies, T. De Witt Cuyler, Rawlins L. Cottenet, W. Bayard Cutting, George J. Gould, Robert Goelet, Eliot Gregory, Frank Gray Griswold, James H. Hyde, Otto H. Kahn, Clarence H. Mackay, H. McK. Twombly, William K. Vanderbilt, Harry Payne Whitney and Henry Rogers Winthrop a group of the wealthiest of wealthy lovers of music have pledged themselves to support the opera with resources so unlimited that it

seems to be within the range of possibilities to realize the grandest aspirations the music-artist has ever conceived. Under discriminating supervision by a group of the greatest living operatic experts there will be drawn to the American metropolis every country's most famous singers, conductors, composers, musicians, stage-masters, dancers and stage-technicians. The greatest artistic successes of all the world will be reproduced and the most illustrious composers will be offered unparalleled advantages as inducements to make the first production of their new works on the Metropolitan stage. There is the dazzling prospect of a period of artistic opulence such as the world has perhaps never seen; and the absolute freedom of the movement from any purpose of profit or gain will greatly justify the existence of those stupendous fortunes which are the only means that make this achievement possible. Its high devotion to the noblest principles of art, and the catholicity of its appeal, will give it the character of a unique educational movement which will draw earnest students from all the world. Moreover, not only in art will it enrich the country but it will create new commercial activities; and it will attract the most brilliant and wealthy members of the leisure classes of the world, who will inevitably leave a trail of culture, commerce and gold.

Furthermore, it is apparent, at this psychological moment that the enterprise will be a tremendous stimulus to the newly awakened music consciousness of America. It will arouse a far-flung patriotic pride; and it will

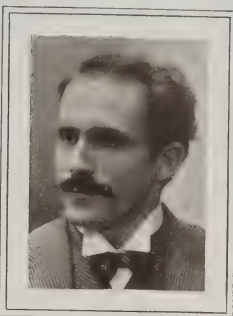


JEAN NOTE

sources that will embolden creative musicians and produce distinguished interpretative artists. Any opera written by a native composer which shows high merit will receive adequate production. And any artist giving evidence of cosmopolitan

stature will be given a commensurate opportunity. Among the eight new operas to be performed this season there is included "The Pipe of Desire." It was

composed by Frederick S. Converse, a Professor of Music at Harvard University, who has written many choral and symphonic works. When he steps to the conductor's desk to inaugurate the premiere performance the occasion will appeal peculiarly to the American. And there will be



ARTURO TOSCANINI

more than a pretty sentimental significance in the fact that all the roles will be filled by American artists. We have always had a national pride in Emma Eames, Geraldine Farrar, Louise Homer, and the others, but it has been alloyed with the knowledge that they are, after all, the artistic product of Europe. But, when we hear Bernice James, the new soprano, we will be proud of the fact that she is



FRITZ FEINHALS
New Baritone

inspire us with a confidence in our own re-

Allen Hinckley was a member of the famous light opera company known the world over as the Bostonians. When this organization diminished in brilliance Mr. Hinckley went to Europe and for a number of years he has been the most popular basso at the Stadt Theater in Hamburg, singing frequently in the Imperial Opera at Berlin and in many other German centers. He has often sung the



PASQUALE AMATO

American by artistic birth and breeding as well as nativity. She studied under Boston masters and finished her education at the National Conservatory. When she went abroad, a finished artist, she was promptly absorbed by one of the famous Italian opera houses.



MISS EMMY DESTINN
New Soprano, Metropolitan Opera House



Photo by Histed, London

MISS MARIA GAY
In "Carmen." New Mezzo Soprano, Metropolitan Opera House



Photo Copyright by Aimé Dupont, N. Y.

MISS GERALDINE FARRAR
In "I Pagliacci," Metropolitan Opera House

important bass roles at Baireuth. Herbert Witherspoon is homespun product pure and simple known in America wherever there is a community large enough to support a concert course. Edward Falck, one of the new assistant conductors, is a graduate of Columbia University. He has been capelmeister at Carlsruhe and is one of the greatest favorites of the Wagner family.

The orchestra will be composed of 130 musicians which will constitute the largest and most efficient organization of its kind in existence. The orchestra pit has been altered so that it can be raised or lowered as the acoustic necessities of the productions require. The chorus is divided in two bodies composed of

cultivated German and Italian soloists from the lesser opera houses of Europe. To provide a reserve a chorus school has been launched under the direction of Hans Morgenstern. Any young man or woman of passable qualifications can become a pupil free of any cost. They are taught

dramatic work known as "Martha of the Lowlands." d'Albert will conduct the premiere. Catalani's "La Wally" precedes Converse's opera and after it comes Goldmark's "Cricket on the Hearth" which will

be sung under the direction of its composer, in English. Engelbert Humperdinck who wrote "Hansel und Gretel" will produce here for the first time *on any stage*, in March, the opera he is now writing, "Children of the King." This will be a glittering occasion. Laparra will come over to inaugurate the premiere of his opera "Habenera" which has been the past season's rage in Paris. Puccini's "Le Villi," Smetana's "Prodana Novesta" and Tschai-kowsky's "La Dama di Picche" complete

the program of novelties. And then there is the standard repertoire and the revivals.

Giulio Gatti-Casazza, who has made the Teatro alla Scala, at Milan, the foremost in the world, is the general manager. Signor Gatti-Casazza originally was launched in life as a naval architect but his artistic talents being inextricably tangled with his practical abilities he gravitated to the theater and developed an administrative and executive genius which has made the opera at Milan what it is today. His co-manager, Herr Andreas Dippel, who bears the title of Administrative Manager, will be the executive permanently in charge. Mr. Dippel will be remembered as the handy man of many seasons. There is not a role that Mr. Dippel cannot sing and there is scarcely a thing about operatic productions that Mr. Dippel's genius cannot encompass. He is one of the most artistic musicians and capable and versatile men involved in the opera of the present time.

The new soprano, who arouses the greatest amount of speculation, is Miss Emmy Destinn. She is a Bohemian woman with a dramatic soprano voice of such quality and a temperament of such range that she has sung Wagnerian roles and created the part of "Madame Butterfly" with equal success. She is one of the great fads of Europe. Her best known part is the title role of "Aida." Mme. Maria Gay is the Spanish woman



MME. FRANCES ALDA



MISS LENORA SPARKES

chorus singing, sight-reading and foreign languages. When the need arises the advanced pupils are placed in the Metropolitan chorus at profitable salaries.

Besides Mr. Converse's "The Pipe of Desire" this season's new productions include Eugen d'Albert's "Tiefland," in German, which is the operatic version of the



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MR. ENRICO CARUSO

The World-Famous Tenor, Metropolitan Opera House



Photo by Trumbull and Weaver

"PEACE AND PLENTY"

who has unsurped Calvé's place, whose voice and interpretation have lost their appeal, and Europe now adores Gay. Frances Alda is a young Australian who sings what the French call *demí-caractère* which is nearly but not quite the equivalent of what we mean when we speak of lyric sopranos. She created "Louise" at la Scala and comes here direct from the Théâtre de la Monnaie, at Brussels, which is one of the world's most fastidious Latin music centers. Lenora Sparkes is a little English woman who sang in the "Ring" last year at Covent Garden. Enrico Caruso naturally is of the company because he is one of

the great mile-stones of opera. Arturo Toscanini is the conductor from la Scala to whom is credited the elevated taste prevailing in Italy during recent years. Pasquale Amato, likewise comes from la Scala where he was one of the principal baritones. During the past three years he has often sung in Buenos Aires where they have three magnificent opera houses. Jean Noté for fifteen years has been connected with the Paris opera and was its first baritone. Fritz Feinhals is a baritone with a tremendous reputation in Germany. During the past September he sang in the Wagnerian Festival at the Regenten Theater in Munich.

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

MISS AILEEN FLAVEN, the subject of this month's frontispiece, is a young Kansas City society girl with several years' experience in stock. She was discovered by Henry Miller and engaged to play Polly Jordan in "The Great Divide" for the coming season. Miss Flaven has youth, talent and a piquant gypsy-like beauty which should go far towards winning for her the success she deserves in her chosen profession.

MAE MURRAY is one of the attractive chorus girls or show girls in "The Follies of 1908," which had a long run on the New York Theatre roof and was then transferred to the theatre proper.

LILLIAN RUSSELL in "Wildfire" has scored a pronounced success at the Liberty Theatre in New York. George Broadhurst and George Hobart are responsible for her vehicle, which is a racing play, the name of the piece coming from a race horse owned by the leading character. Miss Russell is a personal success and the play is also extremely interesting and well done. As one critic said: "You forgot that you had not heard Miss Russell sing during the performance, so interesting was it, until you reached your home." This is something of a triumph for her because for several years she has been endeavoring to establish herself as a legitimate star and not make her appeal through her voice as she most successfully did in her comic opera days.

GERTRUDE COGHLAN is the daughter of Rose Coghlan. She is the leading feminine member of James Forbes' comedy, "The Traveling Salesman," which seems destined to equal in popularity that author's "Chorus Lady."

CONSTANCE COLLIER is a beautiful English actress who came to this country to play a leading role in William Gil-

lette's production of "Samson," the latest play by Bernstein, author of "The Thief."

MARJORIE WOOD enjoyed the position as leading woman for Robert Edeson in "The Call of the North," the short-lived dramatization of Stewart Edward White's novel "Conjuror's House." Previously Miss Wood had played ingenue roles most acceptably with Mr. Edeson.

GEORGE ARLISS, who enjoys the reputation of being one of the cleverest character actors on the American stage, has at last had his merit recognized and has become a star. He is playing under Harrison Grey Fiske's management at the Belasco Theatre in one version of that much-talked-of play "The Devil." There seems to be a divergence of opinion in regard to the comparative merits of the two "Devils," some preferring one, some the other, though Arliss to the writer is easily the better of the two. He has served a long and successful apprenticeship as leading man, some of his notable achievements being as Lord Steyne in "Becky Sharp" with Mrs. Fiske, the Minister of War with "The Darling of the Gods" with Blanche Bates, and last year with Mrs. Fiske in "Rosmersholm."

EDWIN STEVENS who is playing in the other version of "The Devil" in New York has long enjoyed a reputation possessed by few players for versatility. He has alternated between straight plays and musical comedy or comic opera with an occasional dip into vaudeville. In all these varied fields he has been quite successful. One of the best things which he ever did was a gruesome piece called "At the Telephone," a French curtain raiser.

MILLE GENEE, who created a furore in New York last season in "The Soul Kiss" equal to what she had in London in the Empire ballets, returns to this country to tour this fall.

THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON

WHEREAS during the summer months the critic seeks high (the roof gardens, for example, though no pun was intended) and low for new theatrical offerings on which to comment, with the ending of August and the beginning of September conditions are reversed, for then starts the theatrical season with such a deluge of plays as no other period in the entire season witnesses. It is a most interesting time for there is afforded every index of what the season will be, whether successes or failures are to predominate. Some settle down for long runs, others give way almost immediately to other yet untried productions anxious for a metropolitan hearing. As compared with other seasons that of 1908-9 started off rather auspiciously, though nothing of remarkable quality was offered, yet the unexpected successes more than counterbalancing the failures of

plays theoretically destined for a long stay. It is impossible in the limited space of these two pages to give even a cursory glance at the many praiseworthy pieces offered though in course of time each one worthy of such criticism will find a place herein. Those presented here are of such unquestioned success from every point of view, whether that of the critics or the paying public, that every justification for their inclusion exists.

John Drew in "Jack Straw," by J. Somerseset Maugham, a dramatist who has had several plays running in London, though previous to last season virtually unknown, is better fitted than in any previous vehicle. The piece was done in London by

Charles Hawtrey, who is best remembered here for "A Message From Mars," though he visited this country for several tours in other less successful plays. "Jack Straw" was very successful in London, this being Mr. Frohman's reason for giving it to Mr. Drew, long one of his favorite stars. Mr. Drew in the role of a waiter (in reality an adventure-loving

nobleman) who agrees to aid in the task of humiliating an arrogant, nouveau rich woman with social aspirations by pretending to be a nobleman and visiting her. He does this because he has fallen in love with the daughter of the house. Rose Coghlan, who has not been seen on Broadway for a long time, plays the parvenue in delightful manner and easily shares honors with Mr. Drew. The piece is very frail but genuinely amusing, not only because of its innate cleverness but on account of its skillful interpreta-

tion by Mr. Drew and his associates.

"The Girls of Gottenburg," an English musical comedy which had a most pronounced success at that temple of frothy, light musical offerings in London, the Gaiety, has also scored here and deservedly, for it is clean, amusing, tuneful and possessed of many of the merits lacking to the home product along this line. The company presenting the piece is wisely an Anglo-American one, some coming from London from the original production, others being natives. In this way a whole that was very effective is attained. James Blakeley, who has been here in several English musical comedies including "The School Girl," in support



Rose Coghlan and John Drew and Mary Boland in "Jack Straw"
At the Empire

of Edna May and with Hattie Williams in "The Little Cherub," has the principal comedy role and was much funnier than



James Blakeley and Louise Dresser
In "The Girls of Gottenburg"

his predecessor at the Gaiety, a diminutive joker named Payne. Gertie Millar,

member of the piece at the Knickerbocker Theatre, and quite justifiably has had the town at her pretty feet ever since the premier. Lionel Mackinder, John E. Hazzard, May Naudain and Louise Dresser were the lesser lights which shone around the two other greater constellations. The story of "The Girls of Gottenburg" is of a regiment of Hussars who are transferred from a girl-less town to one where there is nothing but girls, all through the machinations of an ex-barber masquerading as an envoy of the Kaiser. It is founded on an actual story of a shoemaker in Germany who pretended to be a German officer and held a whole town in subjection. For this he was later thrown into prison, having been released only recently.

Billie Burke, the ex-chorus girl who, to be discovered, went to London, in which city she became Hawtrey's leading woman, and last year, on her return from abroad, occupant of the same position with John Drew, has been put forth as a star and, judging by the success achieved by her in "Love Watches," deservedly so. She is pretty and sweet and, more important, a clever little actress who makes the most of the opportunities afforded her. Judged by her present work she rightly enters the starry firmament.

Among the other new productions which will be commented on later are



Ernest Lawford and Billie Burke
In "Love Watches"

a member of the original company, a winsome, graceful dancer, attractive singer and good actress, was the featured

"The Mollusc," "Algeria," "Wildfire" (with Lillian Russell), Blanche Bates in her new play, Percy Mackaye's "Mater."



WM. HODGE IN A SCENE FROM "THE MAN FROM HOME"
 "I am Daniel Voorhees Pike, Attorney at Law, Kokomo, Ind."

From left to right—Alice Johnson, Henry Jewett, Anthony Asher, Hesper Short, Wm. Hodge, Olive Wyndham, John Glendinning, Ida Vernon, Edwin P. Gaye

Photo by Hall, N. Y.



The Battlefield of Gettysburg

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CALIFORNIA

Plum Blossoms in the Santa Clara Valley

Courtesy Sunset Press

THE CORNUCOPIA OF AMERICA CALIFORNIA

By CHARLES QUINCY TURNER



WHETHER had the happy inspiration to engrave on the seal of the State of California the old Greek exclamation "Eureka," "I have found it," surely had in mind that other Greek symbol, the horn of Amalthea, the cornucopia of plenty—for nothing in the realm of imagination can better epitomize its wondrous delights and products than that. Plenty of health and happiness, plenty for all its prosperous people, plenty of mountains and minerals, plenty of trees and timbered treasures amongst which are the patriarchs of the world, sequoias which were ancient when Moses stood before Pharaoh in Egypt and were older than any other trees now living, when Calvary shook at the Crucifixion of Jesus, plenty of fruits and flowers, plenty of wines and the wealth therefrom, plenty of sea coast in which the very leviathans of the deep make sport, plenty of lakes and limpid waters, both from the glacier and from the earth beneath; whose waterfalls will ere long be harnessed to give power and light and heat, and plenty of balsam-laden sweet winds and carbonic-laden springs. Given these, and a thousand other blessings, need it be added plenty of health and happiness, and plenty of travelers and tourists, welcome to the comfort of plenty of clubs, and to the hospitality of a plenty of hotels.

Aye! but it is a wonderful land, so bountiful, so beautiful that it all but defies description. A thousand miles of sea front rivaling the Greek archipelagoes and studded, like them, with the graceful felucca. Ten thousand streams, each more beautiful than the other, range upon range of snow clad mountains, riven into thousands of valleys, each of which, like the Yosemite, is a world in itself, cannot be cribbed, cabined, and confined into cold paragraphs of print. Only memory is capable of calling from its treasure trove its myriad charms and flashing glories and of holding up, before the mind's eye, its jeweled pictures. Science can tell us much of California's origin and evolution, history has added to it both sentiment and veneration, man's labor has embellished it with many attractions, and is redeeming its sterile places till, they too, will become fruitful, but the great bulk of the state must ever, from its rugged titanic nature resist man's encroachments, and remain, as it has been from the beginning, one of the undefiled masterpieces of God's workmanship.

On both its eastern and western verges it is girt along with everlasting hills

"Mountains that hide within their silent
breasts
Ashes of fires long spent,
Whose torches lighted through the night of
time
Chaos' black firmament."

for every atom of the Sierra Nevada range, on its western border, and of coast ranges, the Diablo and the Bernadino, are the children of the upheaved fiery caul-

Aeons followed the fire, ere the days of the Argonauts, for after the fire came snow, covering the whole state to unknowable depths, burying it deeper than Green-



CALIFORNIA

Photo by Courtesy California Promotion Co.

Willow Camp, Tamalpais Park, near San Francisco

dron, out of which rose the rock-ribs of the solid world, and below which the knowledge of man lies incinerated and obliterated. These primal elements produced the veined granite, and gneiss, and

land is to-day, with an ermine mantle; blotting it out, in fact, as though it had no existence, as absolutely as to-day are the continents, which the eye of man has never beholden, buried deep around the



CALIFORNIA

Photo by W. H. Ballou

Orange Groves, Riverside

the hornblende of the elementary material, out of which time and the elements have carved the California of to-day, and in which it fluxed and buried, in veins, the gold which set the Argonauts of the world on their pilgrimage, in the forty-nine's and brought the state within the region of practical knowledge.

Antarctic Pole. But, in the dispensations of nature, we know that, however thick may be that mantle, and however hidden its base, in the ocean's depths even, its foundations are day by day crumbling; the sun above is adding its minute, but never ending, tribute to the submerged glacier; and, in the result, the ice cap is

taking down, with it, fragments of imbedded rock, which grind and grind, and file and file the hardest material, and push and push, along the lines of least resistance, until the sinuous ways of as yet unseen streams are formed, and the face of the country determined.

Finally the sun got the mastery, the

acres of the old-gold flush of wild poppies, of lilac hued gillias, of giant ultramarine larkspurs, of nemophilias of cerulean blue, there with mountain sides of azaleas and flowering shrubs, and ferns, and sweet smelling sugar pines, and lakes margined with sunflowers and clumps of silvery shimmery leaved willows, and brooks



CALIFORNIA

An Ostrich Farm, Southern California

By Graham Photo Co.

bases of the mountains became exposed and so the life of California, as we know it to-day, began. The mountains crumbled 'neath the tooth of time, and countless streamlets, laden with the spoil, bore from their sides the rich alluvial silt, till all its watersheds became the beds and widening deltas of a new-made sod. Up to the hill-crests the forests crept, and fell, and rose again,

"Fir trees and pines that struck their
piercing roots
In cold volcanic hearts
That throbbed their lives out in some dead
world grief,
As human pain departs."

whilst age on age added its tale of atoms to the whole, and spread the carpet of a virgin soil.

Fallow it lay, trailed but by scattered bands of primitive man, while nature slowly graved its boundless plains, and stored its caverns with her riches rare, internally; and externally covered it with a garment beyond compare. Here with acres on

"In places where the tiger lilies stand,
Like the garden of a dream,

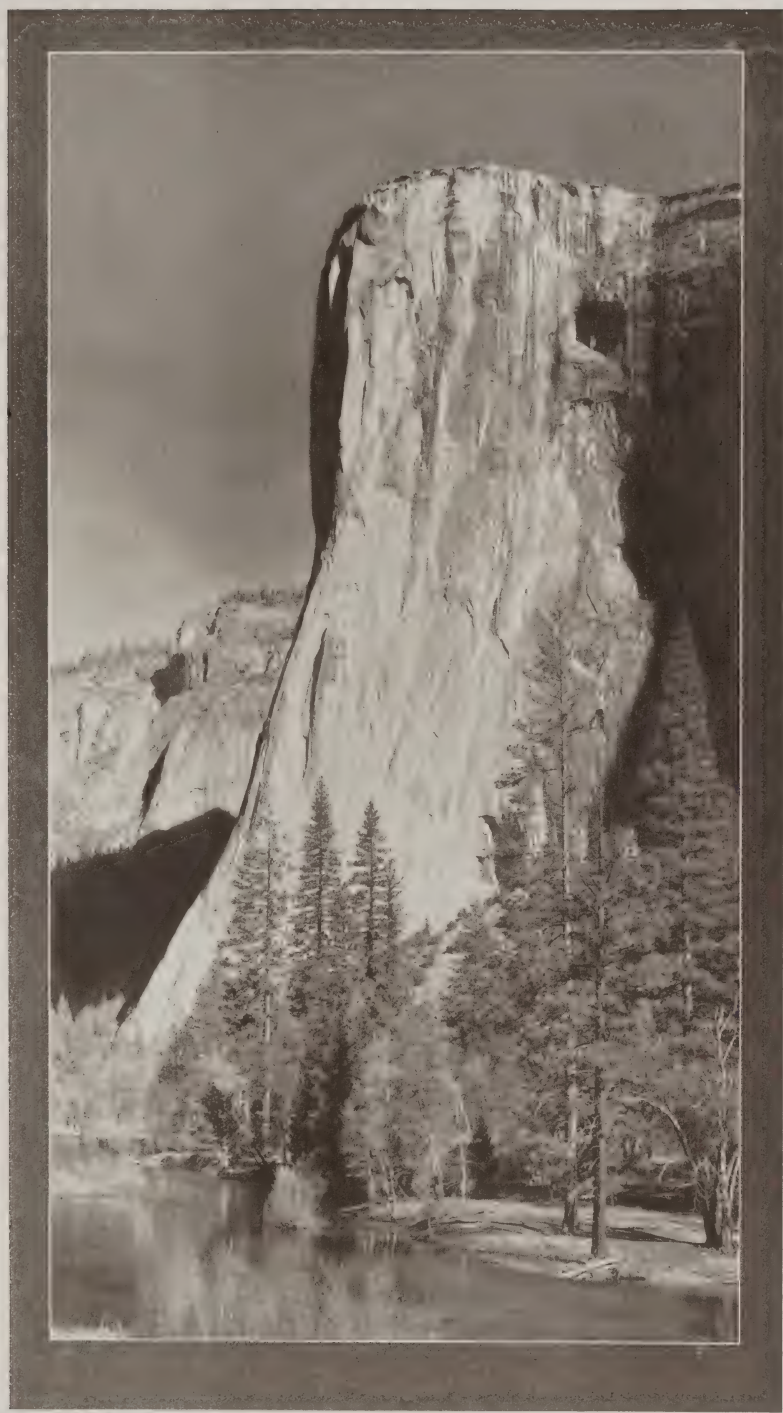
Thick banked, and tall on either hand,
They line the mountain stream;

The pines are dark above that place
And the ferns are dark below,
And the stream flows murmuring on and
on,
Down from its heights of snow."

and other streams less tumultuous, flowing where the wild grape-vine runs riot, and the laurels are thick 'neath the sycamore and oak, and the humming bird flies by, a flash of primal glory, and the butterfly, on gentler wing, takes tribute of the blue gentian and the purple heathwood; and the tufted partridge and the dove abide, and the sage cock, the king of American grouse, makes his home.

Fortunately this garden of Eden was cut off, on the land side, from the marauding Spaniards who had conquered its southern neighbor, Mexico.

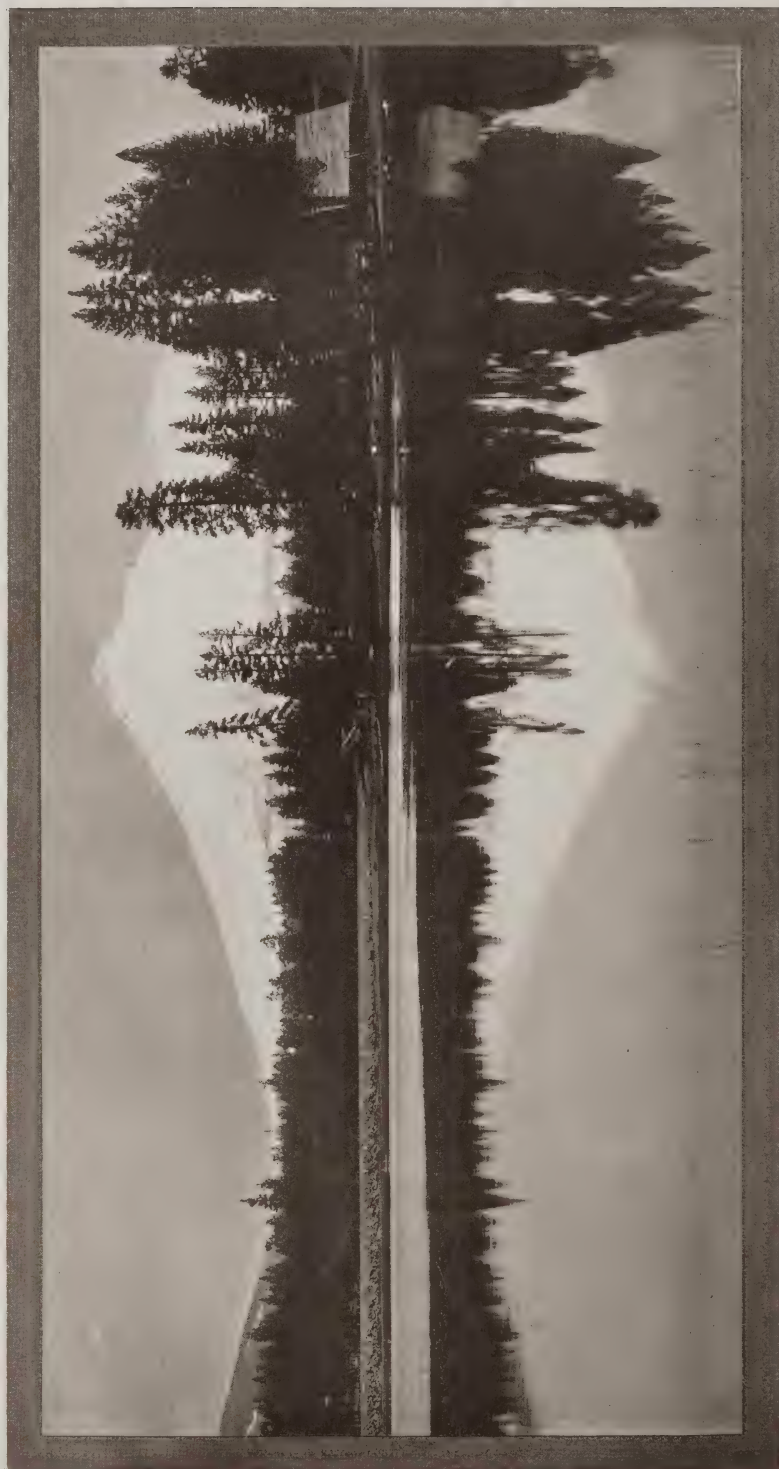
Cortez made, so far as California was concerned, the fortunate mistake of not knowing that he was in a cul-de-sac, when he went up the gulf between Mexico and the peninsula of Lower California.



CALIFORNIA

Photo by W. H. Bullou

"EL CAPITAN"
Yosemite Valley



CALIFORNIA

Mt. Shasta From Grass Lake

Photo by Courtesy California Promotion Co.

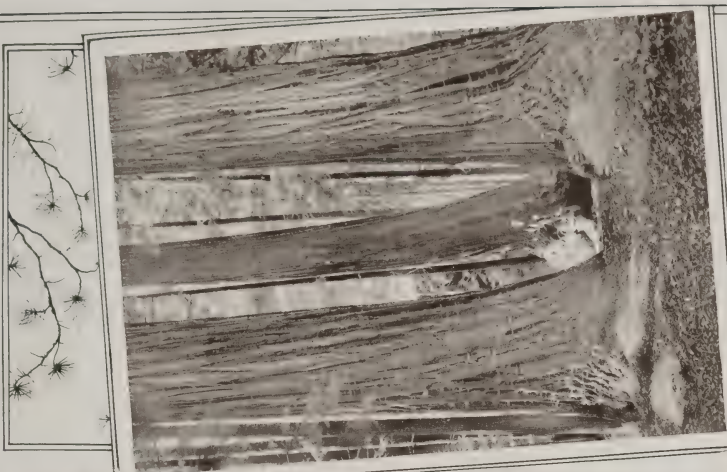


Photo by Bailou

Big Trees in Mariposa Grove



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"General Grant," 109 Feet in Circumference
The Largest and Oldest Living Object in the World



Photo by Detroit Photographic Co.

The "Grizzly Giant," 105 Feet
in Circumference

CALIFORNIA



CALIFORNIA

Photo from Southern Pacific and California Promotion Co.

1. Vernal Falls
2. Half Dome, Yosemite Valley
3. Twilight, Yosemite Valley
4. Yosemite Falls
5. Bell Tower, Santa Barbara Mission
6. Artist's Point, Yosemite Valley

In 1542 Cabrillo went outside, and followed the Pacific coast two hundred and fifty miles north of San Francisco up to what he named Mendocino, then he turned back.

Equally fortunate was it that in 1579

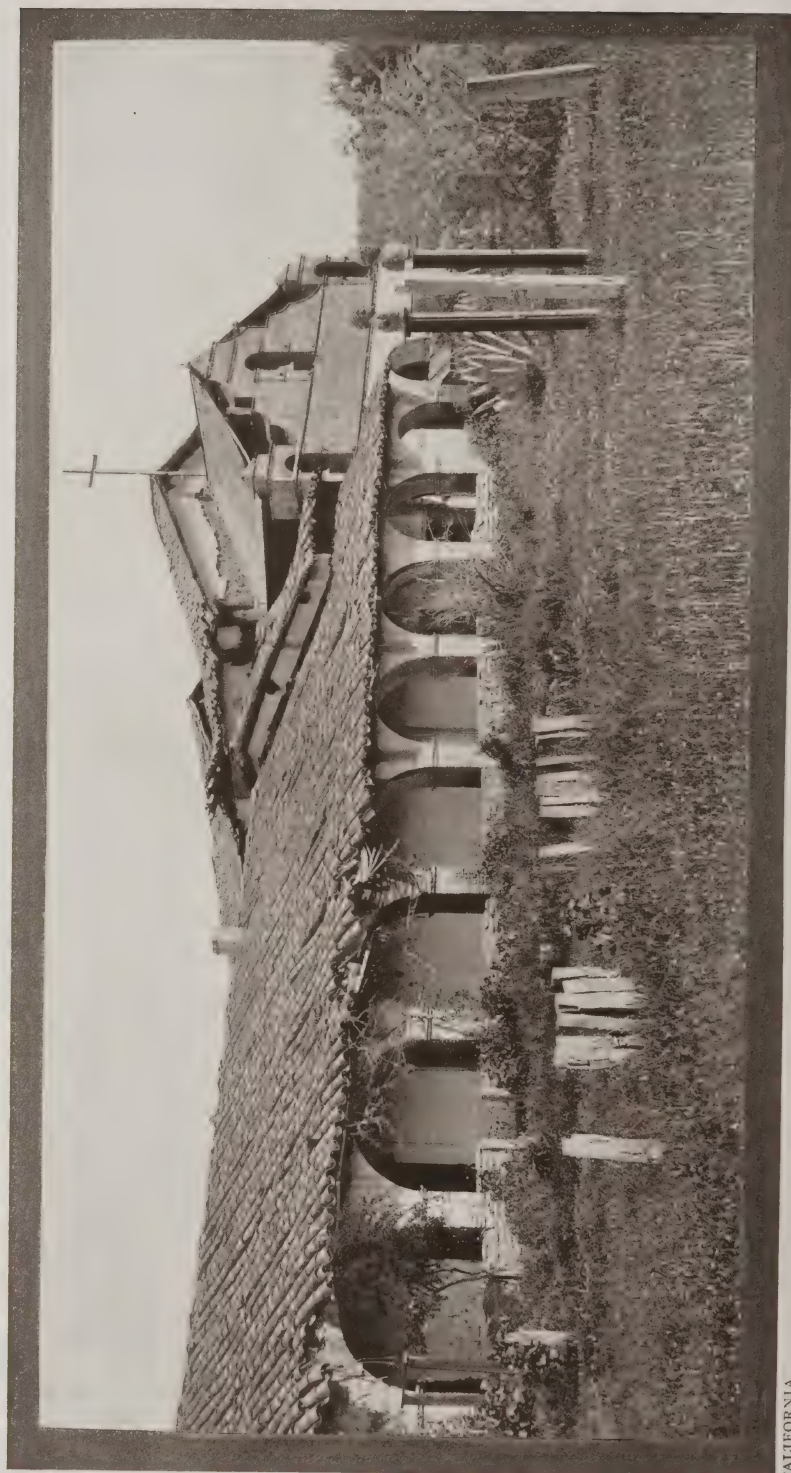
Francis Drake, the English admiral who was out to pick any unconsidered trifles, even to a continent, which the Spaniards had either overlooked, or could not hold, went higher up, in search of the fabled northwest passage, leaving California



CALIFORNIA

Photo by Detroit Photographic Co.

"MONTEREY CYPRESS"
Near Monterey



CALIFORNIA

SAN ANTONIO MISSION

Photo by Detroit Photographic Co.

proper open to the more profitable and peaceful invasion of the Jesuit priests, whom the Spanish king, for reasons we need not now inquire into, practically expatriated out of Southern California and

climate, and a soil, for the production of fruits and vegetables, unequalled by any other in the world; and that in their secular teaching of the native Indian the arts and best practices known in horti-



CALIFORNIA

Photo by Courtesy California Promotion Committee

**Oranges, Lemons and Grape Fruit
Lemon Cove**

Mexico and supplanted by those of the Dominican order.

It was a blessing indeed. For the Jesuits, like all the monks of Rome, had an expert knowledge of the value of soils, and an infallible capacity for picking out exactly the spot which would, most surely, be best for the cultivation of vegetables and fruits. Many times have I noticed this in Europe! wherever you find a monastic garden, though the abbey may be in ruins, and the monks all gone these hundreds of years past, you will find the best quality of land within many a mile. So it was in California from Father Junipero Serra, who established the first mission in California at San Diego in 1769, and subsequently those of San Carlos in the Carmelo valley near Monterey, and San Gabriel Arcángel at Los Angeles, and Santa Clara de Assis in the lovely valley south of the bay of San Francisco, and many other equally well placed homes and gardens, through to the days of Father Peyri and the foundation of San Rafael and San Francisco de Solano.

In due process of time when California shook off the temporal yoke of Spain, the property of the monasteries was sequestered, and their missions are little less now than venerable ruins, but no true Californian can ever forget that these holy fathers and master gardeners conferred upon their state the inestimable blessing of proving that it contained a

culture, they laid the foundation of the state's most lasting and solid wealth.

Of course there were other industries, but what, after all do they amount to, the discovery of gold set the whole civilized world on fire in the days of the Argonauts and forty-niners, eighty-one millions of gold alone was ripped out of the bowels of the state in the year 1852, but where are they now? The grizzly bear walks in the roofless cabins which the miners built, and of many of the sites of their richest outputs, it is as true as it was of Aylmer's field, which Tennyson depicted:

"The rabbit fondles his own harmless face
The slow worm creeps, and the thin weasel
there,
Follows the mouse, and all is open field."

'Tis not so with the wealth of horticultural knowledge which the good monks left behind, the product of the vines and wineries of California float on peaceful galleons the world over, their cuttings have saved the vineyards of France and Germany from extermination by the phylloxera, its oranges and citrons and lemons, and raisins, and olives, and figs, and walnuts and pears, are the envy of the world, and a world of wealth to the native; its hops are working a revolution, or provoking one, in stolid Kent in England, where hops have been grown these two thousand years, its wool is challenging the best Australia produces, its honey market is



CALIFORNIA

Madame Modjeska's Home, Orange Co.

Copyright, 1901, by Graham

rich and prolific beyond belief, and by irrigation the cultivatable metes and bounds of the state are ever extending.

Nor is this all. Its salubrious and equable climate, and its prolific possibilities in surrounding the homes with beauty

or of the Italian renaissance, or of the Indian bungalow; and the landscape gardener has wrought with a freer hand than elsewhere, with masses of eucalyptus, and olive and cypress, and pines, and roses and creepers beyond naming, and beyond



CALIFORNIA

Combined Harvesters at Work in One of the Vast Grain Fields

Photo by Courtesy Sunset Press

and comfort, are attracting thousands as transients for the season, or as permanent residents to this, as some one has happily called it "the land of out of doors," where life is a pleasurable pastime, where man has helped nature by building residences redolent of the spirit of the old mission,

belief, and where Shakespeare's quatrain bears a newer meaning.

"Now is the winter of our discontent
Made glorious summer by Eureka's sun,
And all the clouds that lowered round our
house
Are in the bosom of the ocean buried."





Photo by Dover Street Studios London

Mlle. GENEE

PAINTING AND SCULPTURE



Paris Salon

Bernard Boutet de Monvel

"PORTRAIT OF MAURICE BOUTET DE MONVEL"

THE FRENCH SALONS OF 1908

By CHAS. H. CAFFIN

B

Y the time this is in print the two salons of 1908—that of the old Société des Artistes Français and that of its younger rival the Société Nationale des Beaux Arts—will exist only in memory. It is to review a few of these memories for those who saw the exhibition, and for those who did not, to arouse some suggestion of their character, that I arrange these notes.

Yes! I can make no pretense of this being anything else than penciling by the way, the jotting down of impressions that broke the monotony of wall after wall of pictures. Over three thousand canvases! Think of it! What labor in-

involved in painting them and what fatigue in viewing them! Then, too, the thousands that were rejected! The volume of heartburnings and disappointments that must have rolled forth from the Grand Palais and percolated through the avenues and streets of the Latin quarter and Montmartre. Nor, in every case, complete contentment on the part of the elect; on the contrary, much dissatisfaction over the skying of this masterpiece or the consignment of that one to a dark corner or to the proximity of another picture which knocked all the life out of it. Truly, if Solomon were living today, he would be disposed to revise his dictum; for in the making of pictures, even more than in the making of books, there is much vexation of spirit, and, for my



Paris Salon

Alfred H. Maurer

"MADEMOISELLE RENÉE"



Paris Salon

"AMBITION"

Beraud

own part, I would add in the seeing of them scarcely less.

Nor should I be considered blasé for avowing this. It is rather the other way. Pictures do still mean so much to me, that I make large demands upon them. They must fulfil their own possibilities, must be something more than painted material produced by the thousands of yards. One looks in them to find the individuality that will make a personal appeal, that will thrill one by the allurements of their invitation or by the depth of their suggestion to one's spirit, or, it may be only by the masterful way in which they are painted. Whichever way it be, there

must be a genuine note of strength or tenderness, the throb of a living organism, that sets a throbbing the life within oneself. It is when judged from such a standpoint as this, that the futility of the salons, as a whole, becomes apparent.

In place of sincerity or choiceness of intention much of the exhibition is but vain and empty display; the occupying of large space with matter intended merely to catch the eye; as surely advertising as the electric signs on Broadway, which, however, are by comparison very genuine, for their avowed object is exploitation and the securing of a market, while the display canvases, that the French so aptly



Paris Salon

"THE FIVE WISE AND FOOLISH VIRGINS"

H. O. Tanner

call "machines," are perpetrated under the pretense of art, capitalized and with a very broad accent on the vowel.

However, let me pass from the general to the particular and settle down upon my notes. In the old salon I find they are few and far between. One occurs near the beginning of the alphabetical catalogue. It is appended to a picture by Jules Adler. His theme is wont to be Labor in its various forms, and here in the *Song of the Open Road*, he shows a workman starting out in the freshness of the early morning for his day's toil and as he swings along with vigorous strides, he lifts his head and sings a lusty song. It is a bracing and joyous picture; with nothing of the "curse of Adam" clinging to it; but, on the contrary, a promise of the still greater dignity that awaits labor in the not too distant future.

Another phase of labor—the intellectual—is the motive of Henri Martin's large decorative panel *Study*. Here in a quiet garden landscape, such as Puvis de Chavannes first opened up to modern eyes, lit with the warm glow of the sun of life's afternoon, men are grouped in conversation or silent thought. Foremost among them is Anatole France. He is speaking and others listen, while the serious charm and charm of seriousness, for which he and his kind stand, seem to pervade the whole scene.

Another kind of seriousness gives a

potent fascination to Robert MacCameron's *Wormwood*. This Chicago artist has struck a sore spot in the social con-



Paris Salon

Frederick Karl Friesseke

"REFLECTIONS"

dition of modern France, though its contagion is at work in other countries. Around a table in the dark corner of some obscure café sit a woman and two men. Glasses of absinthe in front of two of them, a glass of beer before the third, explain the apathy and stupor of their conviviality. They stare in front of them,

speechless; the beery man in fat stolidity, the old man with the vacuous expression of an emptied brain, the girl with the dazed look of a brain that is prematurely dulled. It is a poignantly piteous tragedy. One turns with relief to the grace and charm of the pictures by another American, Henry S. Hubbell. Both in *Caprice* and *Leaves of Autumn* he has once more used a woman's form as the theme around which he composes a decorative arrangement, as gracious in its low toned harmonies of color as it is piquant in sentiment.

In the new salon one expects to find a fuller range of vitality and many more focus points of pungent interest. Nor is one disappointed on this occasion. From Maurice Denis, Frenchman, instinct with the naïveté and freshness of the primitive painters, it is a long step traversed to Ignacio Zuloaga, the Spaniard, who has dipped up to the ears in certain phases of life in modern Spain. In his time he has mingled with all sorts and conditions of the inhabitants of the peninsula, knows the by-streets of the cities as he knows the hillsides; and has himself been a bull-fighter and a successful one. But through all he has been first and foremost an artist; and all his wanderings and discoveries were prompted by the lust for study and have been translated into terms of art. Hence his pictures have an extraordinary actuality; bringing us face to face with real types, presented with an assurance that is at times aggressive, at other times singularly piquant. For he is a master in depicting both the brawn and sinew of brute strength and the alluring charm of femininity; always with a certain underlying seriousness that proves him to be bigger than his subject—a philosopher as well as an artist.

A corresponding seriousness pervades the art of Maurice Denis, though of a different character. Much of his work has

been in the service of the Church, in the form of decorations embodying religious subjects. These he treats with a spirituality of feeling, quite unusual in modern religious paintings; the secret being that his mind is one of peculiar freshness and sweetness and it has

led him back to a sort of spiritual kinship with the early Italian primitives. While in respect affecting their technical weakness, he has caught much of the purity and naïveté of their spirit. Working by choice in a high key of color, with a particular fondness for the harmony of green and mauve and white, he succeeds in elevating his paintings above the suggestion of paint and canvas. The figures do not impress us as physical forms, nor do the scenes in which they appear challenge comparison with the concrete. It is rather as visions that his creations appeal to us, visions too of a purity so refreshing, that the room which they

occupy seems by comparison with the rest of the salon a cool and fragrant oasis.

For myself, as I imagine for most people, portraits have a great attraction. Yet one may easily tire of the sameness, which, despite varieties of technique, rob so many of individuality. Boldini's ladies, for example; portrayed with a legerdemain virtuosity that forces you to admit how the quickness of the hand deceives the eye, are little more than conjuror's tricks; while Gandara's canvases, more suave and grandiose, present but distinctly objective suggestions of mundane femininity. It is otherwise with the portraits of Jacques Emile Blanche. This artist, one of the acknowledged leaders of the New Salon, possessed of a technique more vitally brilliant than Boldini's and more sound than Gandara's, still sees his subjects as individual personalities and sets himself to portray them intimately. Here, for example, is a group of the four children



Paris Salon

Henry Salem Hubbell

"CAPRICE"

of Mrs. Saxton Noble; a canvas highly decorative in its composition, splendidly vivacious in color, and, to crown all, involving a lovable characterization of various ages of childhood.

Quite as accomplished in treatment, though cooler in color and more quickly observant in its point of view, is the portrait group of two ladies and two children by George W. Lambert. This is one of the English painters, who has escaped the enervating mediocrity of Royal Academy influences. Free of all prepossessions, he looks out on life with a frank and individ-

with the freshness of a new creation. Very striking in its originality of feeling is also a large

open-air portrait of himself by Bernard Bontet de Monvel, son of the artist whom one associates with the portrayal of Jeanne d'Arc. Accompanied by two grayhounds, he is standing on a bare hilltop, clad in a gray knickerbocker suit, holding his hat on, for the wind is sweeping across



Paris Salon

Fouqueray

the valley from a slate-colored, blustering sky. It is a remarkably virile picture; but, as I have said, a large one, so large in fact that one wonders where it can find a home; for its character is so severely assertive that nothing in an ordinary room, even a big one, could hold its own in friendly rivalry.

Among the figure subjects I must particularly mention Alfred H. Maurer's *Mademoiselle Renée*. This American artist has of late been little represented in our exhibitions, but is remembered for the brilliant debut he made some years ago. A



Paris Salon

John Lavery

"PORTRAIT"

ual eye that has pre-eminently the artist's vision. He sees his subject, I mean in no ordinary commonplace way, but with a gift of divination that discovers in it unexpected possibilities of beauty. Thus one comes upon this picture with a glad surprise. It is in the nature of a revelation; not merely suggesting something one has or might have seen elsewhere, but instinct



Paris Salon

Ridgway Knight

"LES CHEMIN DES VIGNES"

pupil of Wm. M. Chase, he showed himself to be an unusually clever painter, winning at his first appearance a prize for the woman in black, posed in a whitish gray interior. Similarly low-toned schemes of color had continued to occupy



Paris Salon

Jules Adler

"SONG OF THE OPEN ROAD"

his attention; but this present salon picture marks a new departure. It is a study in several tones of blue, relieved by accents of crimson; involving a certain audacity of color, that, however, has been thoroughly controlled. It is, indeed, a very handsome canvas; charmingly painted, both in the vigorous treatment of the large masses and in the exquisite fineness with which the dainty arabesques of the damask patterns are rendered. Moreover, it exhales a strangely haunting witchery, a little weird but inevitably alluring.

Charles Cottet, whom one knows as the painter of *le pays de le mer*, the harsh coast-line and the stern lives of the fisher-folk, both the men who work and the women who watch and weep, here exhibits a phase of the same subject, that probably

represents as yet his highest effort. It is a large canvas, entitled *Grief*. The sea has given up its dead: a young man's corpse is stretched upon the beach, and over it in her dazed anguish kneels the mother. Other women are beside her and men who have borne the body; forming a group of black or dark-clothed figures in the foreground. In contrast with this, the background of the harbor is gay with color, as the lights from a clear blue sky glows on the yellow and rudy sails and sparkles on the water. It is a mightily impressive picture that, however, to my feeling somewhat fails to hold one to it. I find the contrast of the background, which was intended to awaken pity, rather an interference with the awe of the main subject. Against the solemn simple masses of the foreground, the other part of the

picture seems restless and a trifle garish; partly because it hangs like a painted drop scene, the air and light which pervade it not penetrating through to the front.

Yet in this example of enlarged genre or magnified illustration, there are a depth of emotional force and a breadth of actuality that seems to me entirely lacking in Edwin A. Abbey's two historical

The result is interesting; it is beautiful, but one is not convinced. One experiences no illusion, no shock of surprise or emotion. It is in no sense real to us.

Among the landscapes. I will confine myself to one. It is by Emile-René Ménard, and represents another version, though a grander one, of a theme that has frequently attracted him—a view of



Paris Salon

"WORMWOOD"

Robert Mac Cameron

pictures: *The Funeral of Henry VI* and *The Daughters of King Lear*. Here are the bravery of costumes and accessories, archeologically correct, yet notwithstanding the ingenuity with which the numerous figures are disposed in a semblance of dramatic action, the impression left upon my mind is of one of these pageants, now so popular in England, in which attempt is made to reincarnate the long-dead past.

Pacstum. Seem across a vista of tussety grass, the temples couch beneath a range of hills, which seem to project their isolated calm from the turmoil of clouds that surge like billows overhead. A golden warmth pervades the russet greens and browns of the landscape, providing a vibration of color that has the suggestion of a musical refrain. It is a stirringly imaginative picture.

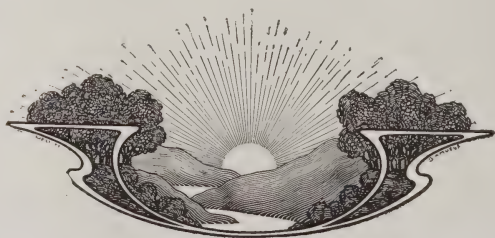
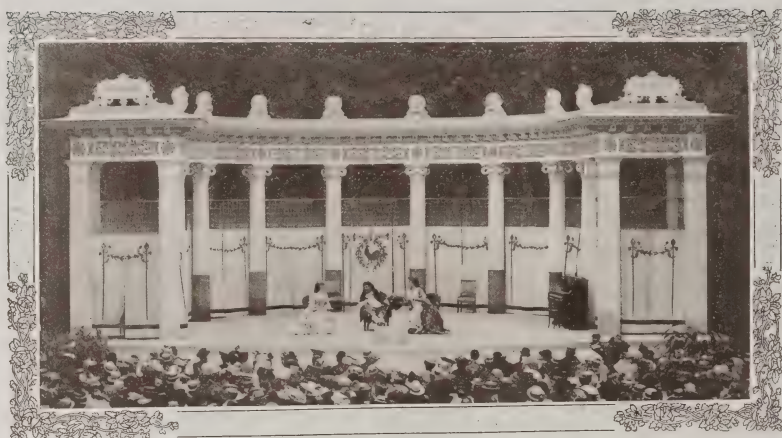




Photo by W. S. Louson, Can.

"COME HOME FOR THEIR EVENING MEAL"



The Theater in the Park

THE COQUELIN HOME FOR OLD COMEDIANS

By FRANCES B. SHEAFER, Paris



AN old comedian! who ever thinks of a comedian as really old? old to the point of being no longer in the eye of the public, that fickle public which forgets that comedians must grow old—and useless like the rest of mankind. Luckily there are those who have a nearer view of the days without the laurels, when the old comedians must keep on living just the same. And of these is the greatest of all French comedians, Coquelin, the elder. It is he who has founded the "Maison de Retrait des Vieux Comédiens" at Pont aux Dames near the little village of Couilly, not far from Paris.

The ground where the house stands is historic. It was there that a one-time seigneur of Crécy, Hugues de Chantillon, consumed with remorse for having unjustly suspected his wife of infidelity and for having cruelly inflicted on her the "punishment of Brunehart," founded in 1226 the abbey of Pont Notre Dame, later Pont aux Dames.

The abbesses of this religious establishment were all of good family, and during the Eighteenth Century, it became a retreat for penitents of high standing. Among its residents was no less a personage than the famous DuBarry, who, according to the local chroniclers, stayed there in retirement for eleven months and then went away free, and not to the scaffold as some historians have so authoritatively maintained.

It is the site of this old abbey which Coquelin has selected for the comedian's shelter. The grounds are lovely and there was all ready for occupancy a comfortable chateau now used as the residence of the Home's director, and at times also by M. Coquelin himself, when he wishes a quiet rest in the country. The house



THE HOME
Exterior View

in which the comedians are domiciled was especially constructed for their use. It was designed by M. Binet, a well-known French architect, and it is—whether appropriately or not is a matter of opinion—carried out in the *art nouveau* spirit. The building plan covers three sides of a square, the common meeting rooms of the residents being on the street side. One

wing belongs to the men and one to the women. The men have their library and billiard room, the women their sitting room. There is a joint "*salle à manger*" used by them all, a cheerful room whose walls are adorned with wit panels painted by Bellery Des-Fontaines.

The sleeping rooms of the residents have each a little dressing room. They are comfortably furnished. Each of them has been provided with a reclining chair given by M. Coquelin, and when these small apartments take on the individual character of their occupants, when they are filled with the intimate souvenirs of by-gone successes, they are after all homelike, the only homes these old comedians will ever know.

While many contributions from many generous people have made the home possible, and although its maintenance is overlooked and guaranteed by the *French Association de Secours Mutuel des Artistes Dramatiques*, the controlling spirit of the whole enterprise is Coquelin, to whom the home has become a vivid interest, a hobby. As an illustration of the hold it has on his thoughts, they will tell you there why all the bed rooms are furnished with sliding curtains of a peculiarly golden tint. It happened that while the veteran actor was on a voyage in Spain, traveling in a sleeping car, he woke one morning feeling that the day was bright and sunny. When he opened his curtains he was surprised to see that on the contrary it was raining hard. What had given him so mistaken an impression? He studied the situation and discovered that the curtains in his car were of a tint which gave a suggestion of sunshine. "Ah," said he, "an idea for my home!" and that idea has been carried out with excellent effect.

The whole house indeed gives evidence of the care and thought which have been put into its construction. It is not only modern in its decoration but modern, too, in all its appointments. Its walls have the rounded corners now considered so hy-

gienically necessary. It is steam heated. It has its well-arranged baths, and what is more unusual here in France, there is always hot water to be had when it is wanted. It may well be a matter of con-

jecture whether the old people living there just now have ever had about them so many comforts.

And everywhere, in the tiles of the immaculate kitchen, in the stencilled decorations on the walls, appears M. Coquelin's personal emblem, the cock, a bizarre and original device. It appears again on the curtains of the little "*théâtre de verdure*" where during the summer open-air performances are given from time to time by some of the very best actors and singers. This year, there have been three per-

formances, one on the 19th of July, one on the 16th of August and one on the 20th of September. Coquelin himself always takes part in these matinees, and in this congenial setting he is at his very best in such delicious comedies as "*Anglais tel qu'on Parle*" or "*Les Jurons de Cadillac*."

The programmes of these afternoons are well selected and they suit admirably the out-door setting and the out-door spirit. There are special trains from Paris for the "*Matinées de Gala*," and the people summering at the near-by chateaux come in their automobiles bringing their over-Sunday guests. It is a pretty spectacle, and after the performance is over, the residents of the Home receive their guests on the lawns and in the gardens and on the banks of the little lake where occasionally a favored one may go *en promenade* in the property boat, most happily named "Roxane."

With these occasional glimpses of the world they used to know, with unlimited liberty to go and come, their visits to Paris made easy by a railroad concession of half-rate tickets, with an allowance of spending money, a good library, and best of all an abiding consciousness of the good fellowship which surrounds them, a good fellowship which does not always, alas,



M. COQUELIN

The Elder



The Garden

obtain in all professions, there is no reason why M. Coquelin's guests and comrades should not be fairly happy in this

have ceded their share of the public favor to another generation of entertainers, to the very artists whom they now



The Refectory

home his generous thought has provided for them, as happy as can be those whose achievements are all in the past, and who

applaud in their turn at the out-door matinées given in the gardens of their home.



PHOTO CRAFT :: OUR PRIZES



FIRST PRIZE

EUGENE V. BREWSTER, N. Y.

"Your Foot's Bigger'n Mine"

Amateur and Professional Photography

By ROLAND ROOD



It has been said that the only vocation in which the amateur excels the professional is photography. Now if we make the word amateur include the semi-professional, namely such men as are not dependent on photography for

their support, but who, nevertheless, sell their products whenever they have an opportunity, there would appear, at first sight, to be some basis for the claim. Without doubt the pictures exhibited in the show-windows and albums of the professionals sometimes fall below those the amateurs send to club exhibitions or occasionally manage to get reproduced in



THIRD PRIZE

"Twilight"

PAUL FOURNIER, N. Y.

the magazines. The work of the second-class professionals is over-detailed and dry as compared with the soft and imaginative product of the first-class amateurs.

Perhaps, however, it is only at first sight that the amateur appears superior; let us therefore go behind the scenes and see if a knowledge of the inner workings endorses our view. What immediately strikes us is the prodigality of the amateur;—he fires off his plates with the same liberality and recklessness as does the patriotic boy his crackers on a Fourth. He snaps at any and everything in sight even trying to get a view around a corner, and as, according to the doctrine of probabilities, it is impossible for the camera always to be pointed at the wrong thing, he occasionally hits something. This young enthusiast is of a heart with Bernard Shaw when he likened the photographer to the cod who lays a million eggs in the hope that one may arrive at maturity. For every gross or two of plates exposed one satisfactory result is obtained; and he who succeeds in getting one fair picture a week, or even two a month is considered a wizard. I know of one amateur who in twenty years has only produced twenty good negatives, yet he is everlastingly snapping, snapping, always snapping—but when he hits something he recognizes it and makes sure that the magazines reproduce it so that the knowledge of his success may reach



C. W. CHRISTIANSEN, ILL.

"Daisies"

the four corners of the earth. Not merely have each of these twenty good chance-



SECOND PRIZE

W. F. ZIERATH, WIS.

"Along Shore"

shots been reproduced, but each and every one has been reproduced in every possible publication, and that not merely once, but half a dozen times, so that we have become as familiar with them as a catch advertisement, and "The Manly Hand," "My Grandmother's Tea Pot," "Cows," or whatever they are called are known to us as well as the advertisements for "Quaker Oats" or "Omega Oil." In other words he succeeded in making a world-wide reputation on a score of pictures!

But the fine quality of amateur work

of this kind is bought at a terrific price: endless material, endless time, and any man taking up photography as a livelihood could never for an instant think of proceeding in this fashion. Besides, there is very little demand for picture photographs unless they are portraits, and the sale of twenty years' work would not pay the studio rent for one. To be sure, when the amateur sells he gets big prices, "My Grandmother's Tea Pot" sold for \$300—but one print only—and it was the only photograph this camera artist ever sold in spite of his world-wide reputation—



THIRD PRIZE

"Child Study"

A. B. HARGETT, MD.

his father bought it—but all photographers have not got fathers and must depend upon the public.

Perhaps, however, the amateur's true superiority may lie in portraiture: his likenesses are not so over-retouched; his flesh tones do not so often glare like white-washed fences; his backgrounds are natural and atmospheric. In this judgment the general public so heartily concur when ever they speak of photographs that it once occurred to me to try my hand at it myself. So I advertised among my friends that I was a superb amateur photographer (the regular amateur advertisement) and would give them such likenesses as they had never

before had. And I did. And I learned the truth which is that although nothing pleases a woman better than to see her best friend's faults duely noted, yet under no circumstances will she stand like treatment, and I soon found that unless I stopped my practice of amateur photography I would lose all my women friends. The simple truth is that while on the one hand instinct makes us take pleasure in the misfortune of others and makes us enjoy and praise a true—and consequently unflattering—likeness of our friends, yet on the other hand our egoism prevents us from accepting such a version of ourselves. It is for this reason that amateur portraits are so highly praised



THIRD PRIZE

CORNELIUS WESTERVELT, COLO.

"A Critical Moment"

by the very persons who most patronize professional work. Of this principle the

professional is well aware as is proven by the fact (one very little known) that he carries in his portfolios in his back rooms quantities of photographs which have not merely the "amateur" quality, but out-amateur the amateur on his own ground—but he is wise and never shows these prints to any but the initiated. It appears then, that although the amateur is on the right track—to art—yet the professional (whom the amateur often holds in contempt) was on that very path years before—only he saw it leading to bankruptcy, so switched off.

There is another truth which is even less understood by the amateur. Perhaps after all, his work is not quite as good as he thinks. He has it reproduced largely in amateur magazines; he gives it to friends who are polite enough not to look a gift horse in the mouth; or else he sells a few prints at a fabulous price to someone who thinks it must be the work of genius because it is so queer. Perhaps amateur photography flavors a little of its name, a little of diletantism. And it may even be within the realm of possibility that it is on occasions not so entirely unlike the efforts "in oils" of the fine lady, efforts which we praise more and censure less than the winner of the big prize at the annual oil exhibition, but which, somehow, it never occurs to us to buy. Perhaps after all, the amateur is only in the student stage, and his self-confidence of the same order as that of the painter student whose enthusiasm makes him feel sure that shortly he will easily out-rival even Rembrandt and Michelangelo and all those old fellows—who knows?



THIRD PRIZE GILBERT CLAMPITT, MD.

"No Teddy Bears For Me"



Photo by E. J. and H. D. Lee, Pa.

"Indian Summer"



Thanksgiving Revery



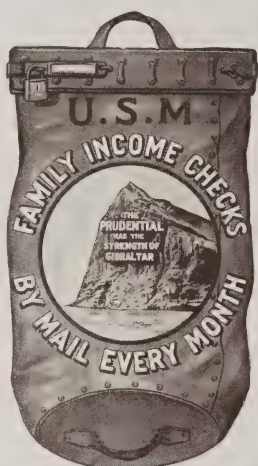
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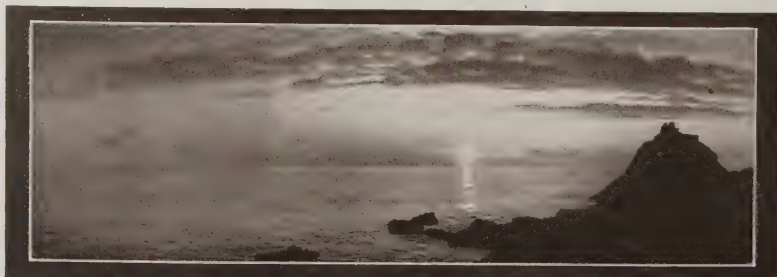
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Standing beneath the maple-tree,
I watch the red leaves downward tumble,
And far away, it seems to me,
I hear the city's tiresome rumble.

For summer can't forever last,
And back to school I go to-day,
And each bright leaf, as it rustles past,
Tells of the end of my holiday.

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Mr. ROLAND ROOD, painter, photographer and well known magazine writer, and THE EDITOR of THE BURR MCINTOSH MONTHLY.

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The Second consideration is the technical excellence of the photograph, whether it is good or bad photography; and Third, its presentation, how printed, mounted, etc.

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Volume XVI

NOVEMBER, 1908

Number 68

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Once again the time has come for us to announce our next Christmas number. Each year that we have done so we have felt that it would be impossible for us to produce a better magazine, yet each year we have made a material advance over the preceding year in the quantity, quality and variety of the good things we had to offer our patrons. So it is this season. We find our greater knowledge of the wants of our readers and the rapid growth of our publication have enabled us to offer you this Christmas the very best magazine ever turned out under the name of THE BURR MCINTOSH MONTHLY.

There will be more color work than ever before and the other panels have been selected with the greatest care and judgment, that you may receive a collection of photographs of unusual interest and variety, as well as of the highest artistic excellence.

The cover in full color and gold by the well known French artist Mr. E. Vernon, will please you with its brightness and warmth, as will the frontispiece, also in full color and gold, of the beautiful French actress Mlle. Dorgère seated in a golden Sedan chair; that newly revived means of conveyance of the "High Life" of European actresses. The other full color panels will include a very beautiful Holy Family reproduced from a well known painting, and a number of others of prominent actresses, and studies.

"The Hand of Allah," an exceedingly interesting Egyptian love story, will appear in this number and will be illustrated with eight color plates of paintings made along the Nile by the author.

Mr. Kruckman writes most entertainingly of the Manhattan Opera House in the department of Music and Musicians, telling of its plans for the coming opera season and illustrating the article with

photos of many of the new and prominent singers who make their bow to the American people this winter.

In Painting and Sculpture Mr. Charles H. Caffin has prepared an interesting and instructive paper on "Pictorial Types of Female Beauty" using for illustrations some of the beautiful paintings of the old masters and making in this department the most important article we have yet had.

The State series will be represented by Florida which has been handled by Mr. Charles Quincy Turner in his usual quaint and scholarly manner and illustrated with a number of important photographs.

In Photo Craft Mr. Roland Rood has given us an essay on the lighter side of photography, interspersed with anecdotes of a lively and amusing character, and Mr. Paul Thompson in Notable Plays will tell of some of the recent successes along "The Gay White Way" and he will also have an article on "Behind the Scenes in New York's Greatest Play-house."

"The Three Mysteries" is the title of a charmingly written story of three obelisks or Cleopatra's Needles, with illustrations. "A Legend of Christmas" is the title of a beautifully illustrated poem by Mrs. Leigh Gross Day—but why write more? If you are not convinced after reading thus far that THE BURR MCINTOSH MONTHLY for Christmas will be the best value ever offered to you in a high-grade publication, nothing we could add would help you.

We believe, however, that those who read this *will buy* the Christmas number if they are not already subscribers, and to those who are not subscribers, do not forget that "Now is the time to subscribe."

Please remember, too, that you could not possibly send a more acceptable Christmas present to a friend than a year's subscription to THE BURR MCINTOSH MONTHLY.

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ALONE IN THE FIELD

Yes, there are editions of Shakespeare a-plenty. Most of them largely depend for any value they may possess on more or less gaudy mechanical features. A few were once important but are now antiquated through the advance of scholarship and the progress of time. One or two are intended solely for special students, interested in minute dissection. There is just one edition that is at once mechanically rich and tasteful, new—abreast of modern research, and generously equipped with every sort of suggestion and help for the use of the general reader. Just one—and that's the **Booklovers**. We'd like to have you see it.

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The Christmas Cover

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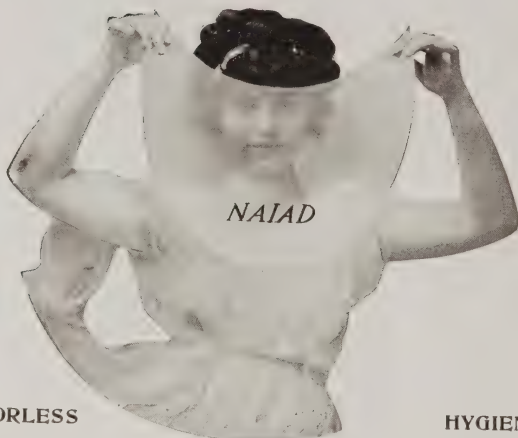
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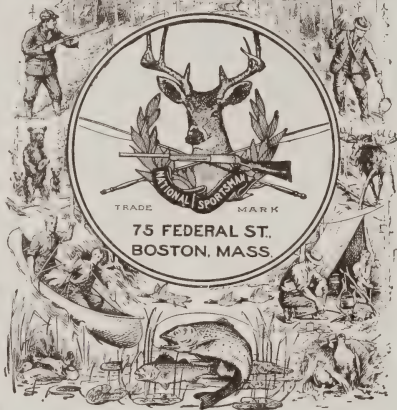
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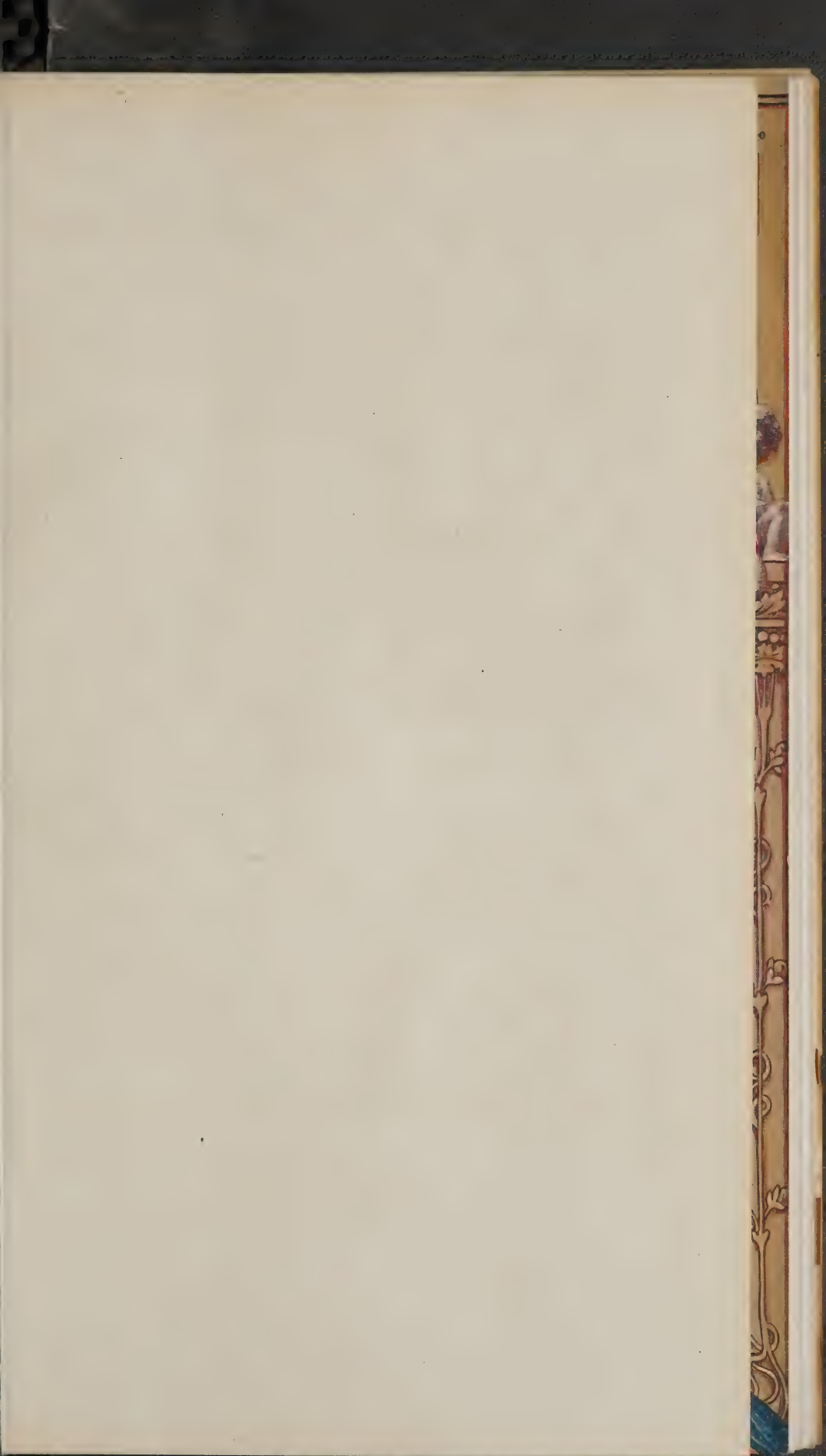
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Vol. XVIII
No. 69

CHRISTMAS NUMBER, 1908

Price, 50 Cents
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THE
BURR McINTOSH
MONTHLY



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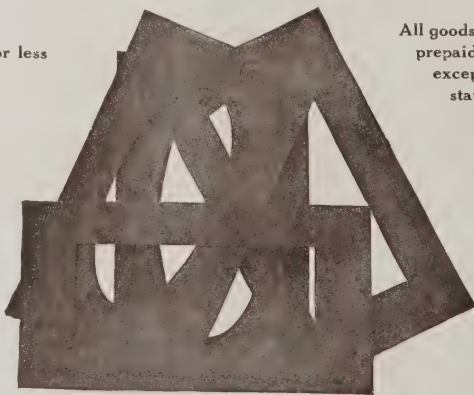
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Photo by White, N. Y.

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Photo by White, N. Y.

MISS LOTTA FAUST
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MISS MARIE LÖHR
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MISS LILLIAN RUSSELL
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MISS GRACE GEORGE



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MISS BLANCHE BATES
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Photo by Hall, N. Y.

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Photo by Foulsham and Banfield, London

MISS GERTIE MILLAR as MITZIE
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Photo by White, N. Y.

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MUSIC AND MUSICIANS

THE MANHATTAN OPERA HOUSE NEW YORK

SEASON OF 1908—1909

By ARNOLD KRUCKMAN



YOU who live in the Western city or have lived there, do you remember those starched and festive weeks which used to come around each year with the same regularity as the annual fall festivities when you would put on your best bib and tucker and deck yourself in the newly polished jewelry and go down to the largest theater in town and reverently listen to that rare and costly collection of Metropolitan Grand Opera singers Maurice Grau chaperoned? And do you remember how the whole thing from opera to chorus gradually began to grow mouldy and ancient as well as rare and costly, and how we gradually began to permit Mr. Grau to play almost exclusively for the edification of the newspaper fraternity, who were admitted gratis, though grudgingly, because they faithfully chronicled with perfect truth how Mr. Grau had disappointed the audience by introducing an aggregation of singers who were conspicuous for their obscurity and incompetency? When the radiant array of celebrities so impressively advertised did not appear it was always a foregone conclusion that Calvé had a sore throat or De Reszke a sore hand. These indispositions became as familiar as the jewelry which publicity-dreading actor-folk lose; and it was an open secret that the real trouble lay with Mr. Grau, who was nursing a soreness in the region of the box-office because the receipts were of a leanness that inevitably



Mme. Nellie Melba

made him break forth, at the end of each short visit in a homily which emphatically drew our attention to the fact that there was a lamentable, yes, total, deficiency of the proper appreciation of art in our midst, and that unless we mended our erring ways, he threatened that we would never more have the rare privilege of hearing his illustrious organization. But he always came back, and the organization was always a bit more shop-worn in scenic effects and a bit less effulgent in vocal glory, and a bit more grotesque in its pretensions to beauty in the chorus ensembles. But the supercilious sufferance and snobbish condescension which characterized its attitude towards us increased in inverse proportion to its failing powers. But

this was a failing it had in common with everything that came out of New York in those days; yet we Westerners treated them magnanimously with that wide, good natured toleration which is synonymous with our section. But each time they visited us they took away less of our money. During the declining years of the old Metropolitan regime it did not require extraordinary penetration to discover the fact that there was a greater eagerness to make money than to furnish satisfactory opera. It was natural that the penny-wise policy should sap the institution of its vitality; and only the dry-rot which terminated the last administration made possible the sudden success of the organization known as the Manhattan Opera Company.

Big men and the institutions they breed

are called forth by contemporary needs and opportunities. Whether they are

permanently successful does



Maria Labia

not matter; in their reaction upon the existing order of things they force the conservative people into movements of self-preserving progress, or annihilate them. For this reason the credit for the magnificent new era of operatic development outlined in these pages last month is due to the monarchical despotism which rules the Manhattan Opera House. Amid the customary incredulous head-shaking, the new opera house began its career two seasons ago with a number of novel experiments which met with such enthusiastic reception that it was clearly apparent the want of the starved opera lover had been fairly well divined. With the aid of a masterly campaign of publicity, printed and otherwise,

was the scene of the first American production of "Louise" and "Pelleas et Melisande," as well as a number of other operas. This season it has to compete with the most splendid organization the world

has ever seen. The Metropolitan has almost illimitable means to carry out the plans made by the world's greatest opera masters. It has gathered such a great cluster of famous vocalists, conductors and technicians that



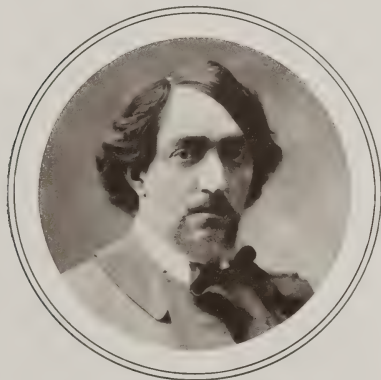
Mlle. Ponzano

Europe is earnestly discussing measures to prevent the Americans from raiding its operatic resources again. The Manhattan's

counter move is masterly. Depending practically for its existence upon the fortune of one individual, it has ventured upon an enterprise which from its very boldness seems destined to win. In New York it will present, exclusively, a number of new operas and introduce several singers of promise, most of whom are unknown and some of whom are Americans. But the Manhattan's most daring venture will be in Philadelphia, where its management has built an opera house on Broad Street which is the largest of its kind in this country. It has a frontage of 260 feet, and is 200 feet deep. Some comparative idea of its size can be obtained by considering the fact that it would easily hold the Manhattan Opera House, the Belasco Theater, and the Hackett Theater, and have some space left for a residence of respectable dimensions. It is purposed to present operas during the entire season with as much éclat as they are given in New York. Another enterprise is planned which will interest the readers of this department. It will be remembered that the BURR MCINTOSH MONTHLY suggested, at the time "Pelleas et Melisande" was produced, that it would be more sincere to have the orchestra perform a symphony or a tone poem, and illustrate it with a mimetic show, or with moving pictures, than to call



Mme. Agostinelli



Mons. Dalmores

the new organization fought its way to the heart of the sincere but mercurial public with such effect that in spite of the fact that the competing organization had a better body of singers, the Manhattan Company last season distinctly set the pace in operatic fashion. As will be remembered, the Manhattan Opera House



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MISS MARY GARDEN

As *Melisande* in "Pelleas and Melisande" at the Manhattan Opera House



MME. AUGUSTA DORIA
Manhattan Opera House



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MME. MARISKA-ALDRICH
Manhattan Opera House

this Debussy fantasy an opera. The management of the Manhattan has taken heed of this idea, and has engaged Odette Valery, Cecile Karff, and Eugene Marse, pantomime artists, who will make an absolutely mute production of some dramatic work to the accompaniment of some illustrative music by the entire orchestra. It is a new idea that has never been tried anywhere; it is the extreme development of the Debussy idea. It is Debussy's fantastic ambition carried to its logical termination. If this

is what people want to hear when they go to the Grand Opera they will have an opportunity to prove it. But most of us believe that *bel canto*, the greatest contribution Italy has made to music, will always hold its own.

Probably the most interesting performance that will take place under the Manhattan management this season, from a

popular point of view, will be "Salome" with Mary Garden in the title role. This exotic dramatic offering by Strauss was the bone of contention between Mr. Conried and his directors, it will be remembered, because the daughter of an eminent man vigorously objected to its further presentation.

When Miss Fremstadt sang the part the Dance of the Seven Veils was writhed by the principal dancer of the ballet. It has since been made infamous by the "Salome" dancers, who have appeared in all corners of the earth where a

public exhibition of nudity is permitted. At the Manhattan production of "Salome" Miss Garden promises to go through all

the contortions of the frenzy, and those who have seen her "Thais" do not expect that the exhibition will be tame. One of the first operas to be produced will be Saint-Saëns' "Samson and Delilah." It has never been sung in this country. Gerville-Reache, who is a favorite, and Dalmores, the best dramatic tenor in the Manhattan group, will sing the respective roles. Then

there will be the "Jongleur de Notre Dame," which is new to us, written by Massenet, without a role for female voices. The tenor part will therefore be sung by Mary Garden. And Massenet's "Griseldis" is scheduled for production early in the season, as well as Jan Block's "Princesse d'Auberge," which is a Flemish contribution. Besides there will be the large repertoire of new and standard operas which the Manhattan Company already has produced. In the middle of December Mme. Nellie Melba will make her re-entry into American operatic activities, singing Desdemona in "Othello." Tetrizzini will sing several new roles.

Among the new singers of whom very great things are expected is the name of Contessa Maria Labia. She is certified to be a real countess of Italian lineage and musical education. Her Italian musical education is a recommendation in itself. She is said, besides, to make up beautifully in every role. She is the dramatic soprano who created the part of Marta in the original production of "Tief-land," which is to be played at the Metropolitan. Mme. Tancredi is a young woman whose talents are being fostered by Melba. Mme. Doria is an American who has sung in Berlin, and is said to have a very fine mezzo-soprano voice. Mme. Mariska-Aldrich is one of those smoulderingly beautiful women with much temperamental promise. She has never sung on any stage in her life. She was selected by the management because she is so startlingly promising. She is an American woman who was born in Hungary of Hungarian parents; but she was reared and educated in Boston, and is married to former Congressman Frank Aldrich of Illinois. She has a mezzo-soprano voice. Giuseppe Taccani is a new Italian tenor.



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Signore Zenatello



Mons. Valles



Photo by Sarony, N. Y.

MISS BILLIE BURKE
As Jacqueline in "Love Watches"



Hon. Mention Figure Special Class

Photo by Bess B. Cleveland

"CHECKERED SHADOWS"



Photo by Bassano

MISS SYLVIA STOREY
Gaiety Theatre, London



Photo by Brock

"COMRADES"



Photo by Dover St. Studios, London

MISS ALEXANDRA CARLISLE
In "The Mollusc"

THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON



SCENE FROM "WILDFIRE"

Ernest Truax, Lillian Russell and Frank Sheridan



Of all forms of gambling it seems to me none is more uncertain than that of writing or producing plays. The author of a big success fails completely on his next try; the manager who has established an enviable reputation for choosing only money-makers finds the seven fat years succeeded by seven as lean as the preceding septet were corpulent. To paraphrase G. B. Shaw's delightfully witty play, "You Never Can Tell." All of which is apropos of "Wildfire," a racing play by George Broadhurst, author of remarkably successful "The Man of the Hour," etc., and George Hobart, mangler of the English language under the pen name of "Dinkelspiel." This piece, putting forward the fair Lillian (Russell, of course) as a "straight" star, had every justification for claiming a long lease on the Liberty Theatre, justification based on its merits

as a play, the cleverness of the star, and her capable supporting company, and by the laudatory notices given the piece by the captious critic fraternity. But instead of staying in New York all winter, as might rightly have been expected, the piece is now on the road, or will be by the time this gets away from the press. "Wildfire" is not a great play, but it is an interesting one, with a well told story that never flags in its appeal. Miss Russell in the role of a widow left with a racing stable by a defunct admirer of thoroughbreds, and striving to conceal the fact that her sister may be happily married to the son of a reformer is so good that, as one reviewer said, "you forgot she had not sung a single note until after you had reached your home." Praise indeed, when one recalls the former fame and glory of the perennially fair Lillian on the light operatic stage. In the present instance she is well supported by a company of players of genuine merit, diminutive Will



Three poses of Miss Lulu Glaser as *Mlle. Mischief*

Archer in his role of a race track stable boy capturing most of the honors not usurped by Miss Russell.

"A Gentleman from Mississippi" had already received the praise of the Nation's chief executive, so it was partly to be expected that New York would be rather kindly to this piece by Wise and Harrison Rhodes. It was offered as a co-starring vehicle for one of the authors, Thomas A. Wise, and Douglass Fairbanks, who a bit

main thoroughfare, for his portrayal of jolly old men (ofttimes with a vague idea of the responsibilities of a paterfamilias) in straight comedies and in the musical variety. His promotion to stardom, then, was somewhat justified by past performances, while Fairbanks could justly claim the honor on no grounds that I can discover except the possession of a buoyant personality. But why quarrel with what we are given in the matter of stars; "the play's the thing." The *Gentleman from Mississippi* is a newly elected senator, in nocent of the wiles of most of the "representatives" of the people at the national capital. He refuses to run anything but a straight race, and ultimately, with the aid of his secretary, puts to rout the grafters. How this is all brought about lies in the province of the dramatists and players, and far be it from me to anticipate a story as interesting and as well told as this particular one is, for sooner or later, no matter who you are or where you are, the piece is going to be offered for your judgment, and then you can learn it all for yourself.

With the almost simultaneous production in New York of "Marcelle" at the Casino, with Louise Gunning as a new star, and "Mlle. Mischief" at the Lyric, with Lulu Glaser as the constellation, the Shuberts have scored doubly. The former piece of the two (it will be treated more at length later) is by Pixley and Luders; the latter is by two Germans or Austrians with unpronounceable names. It affords Lulu Glaser the best opportunity of her career, and she avails herself of it to the utmost. In many respects the piece runs "The Merry Widow" across the street a close race for honors. It is tuneful, well staged, and very amusing.



Miss Harriet Worthington, Mr. Stanhope Wheatcroft and Mr. Thomas A. Wise in "A Gentleman from Mississippi"

earlier in the season had not fared particularly well in "All For a Girl." Memories of this Rupert Hughes' play were speedily banished from the Bijou with the advent of the Southern senator of Thomas Wise and his precocious secretary Fairbanks. The former of the two stars has been long and well known to Broadway, and to the country beyond that

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

Mlle. DORGERE, the subject of this month's striking frontispiece, is a beautiful French actress well known for her success in many of the theatres of the French capital.

LILLIAN ALBERTSON is one of the members of the company presenting Eugene Walter's play "Paid in Full." Comparatively recently Miss Albertson married, but her contracting new nuptial ties (she had been married before) did not interfere with her stage work, the marriage taking place between a night performance and next day's matinee.

LOTTA FAUST was a member of "The Mimic World" at the Casino during the summer, but when the fall season opened she returned to "The Girl Behind the Counter," with Lew Fields, in which piece at the Herald Square Theatre she had had so great a measure of success last season. She is now on the road with "The Girl, etc."

MARIE LÖHR, an eighteen year old beauty, is Beerbohm Tree's leading woman in that English manager's production of "Faust." Not only is she one of the youngest leading women in England or the world, but also one of the most capable and most attractive.

LILLIAN RUSSELL has at last realized her ambition of being a successful star in a play where there was no music. She accomplished this in a racing play, "Wildfire," which is discussed elsewhere in this issue.

GRACE GEORGE, wife of manager William Brady, plans invading New York this present winter in not one but several plays. It is probable that "Divorcons," in which she made such a big hit in London, will be one of these offerings, also several yet untried plays.

BLANCHE BATES is enjoying the greatest hit of her career in "The Fighting Hope," a play by a previously unknown playwright. It is the first time in many years that she has appeared in a play where scenic effects and a big company were not utilized. Mr. Belasco has evidently reformed, and decided on small casts and simple settings for his future plays.

LOUISE GUNNING is one of the season's new stars being put forth in "Marcelle," a German operetta by Pixley and Luders. Miss Gunning at once proved her right to stardom by her own cleverness and splendid voice, and the very acceptable vehicle with which she had been provided.

MARIE DORO is starring in a new play called "The Richest Girl." She opened in Boston, where she is a great favorite, but is expected later in New York. Orrin Johnson, one of the country's capable younger actors, is her leading man being featured.

GERTIE MILLAR is another Gaiety theatre girl. She is now in this country as a featured member of the English musical comedy, "The Girls of Gottenburg," in which she was a conspicuous member during its original London run.

MAXINE ELLIOTT did not fare very well in "Myself—Bettina," by Rachel Crothers, author of "The Three of Us," used so successfully by Carlotta Nillson. The piece, a sort of New England "Magda," lasted only a short time in New York. A new theatre in New York is being built for Miss Elliott, and will be occupied by her on her next engagement in the metropolis.

BILLIE BURKE is the new star in Charles Frohman's fold. Her debut this season was a pronounced success, "Love Watches," her vehicle, being an adaptation from the French by another American girl, Gladys Unger, who has made her home for some time in London.

SYLVIA STOREY, a member of the famous Gaiety Theatre company in London, has recently married Earl Poulett. She is the daughter of Fred Storey, an English actor and scene painter, and has long been well known for her playing at the Gaiety and for her artistic posing.

ALEXANDRA CARLISLE is an English actress who has been a co-star with Joe Coyne in "The Mollusc." She has made a big hit in this country, and ought to stay here for a long time, not only in the Davies play (he also wrote "Cousin Kate," used by Ethel Barrymore), but in other pieces as well, so clever and accomplished an actress is she.



"MEDITATION"

Winner of the \$25 Special Prize in the contest which closed Sept. 18 for the best figure picture

HAROLD A. THURLOW, MANS.



SCOTLAND

LOCH LOMOND

W. B. KAEMPFERT, N. Y.



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"GOLDEN ROD"



SCOTLAND

STIRLING CASTLE

W. B. KAEMPFERT, N. Y.



SCOTLAND

ON THE FIELD OF BANNOCKBURN

W. B. KAEMPFERT, N. Y.

THE HISTORY OF THREE MYSTERIES

THE EGYPTIAN OBELISKS IN AMERICA, FRANCE AND ENGLAND

By CHARLES QUINCY TURNER



FOR three thousand three hundred years the origin of the three obelisks which now respectively adorn the three great cities, Paris, London, and

New York, was wrapped in a mystery as impenetrable and as undecipherable as is the picture writing of the Aztecs of ancient Mexico. Then, through the discovery in 1770 of the three-tongued Rosetta stone, of the key to the Egyptian hieroglyphics, the curtain was partly raised, and the certainty of knowledge gave place to mere conjecture.

Of course we always knew out of what quarry in Egypt the three monoliths had been hewn; that evidence was palpable and visible on their faces. No other quarry than the pink-granited one of Syrene, on the Nile below the cataracts, was available. Where they were first set up we also knew. Travelers twenty-two centuries ago had espied two of them keeping guard over the temple in the ancient city of ON, "the City of the Sun," a little way from the point of the Delta of the Nile, and not far from Cairo. It is fortunate they recorded the fact, for of this one-time world-wide-known city a solitary obelisk, bearing the name of Userteson, the second king of the twelfth dynasty, is the only remnant left; the rest of On and its temples has been deep buried in the desert.

Now, by the aid of the Rosetta stone,

we know who had the New York and London obelisks made, and dedicated one to the honor of the rising sun and the other to the setting sun, before the temple of that luminary in his capital, ON. The first sees, to-day, the glorious orb rise out of the eastern estuary of the Thames, and

the gilded tip of the other, in New York, is nightly blazoned by the red rays of the sinking sun from the great far West.

They were ordered by Thothmes, who ruled over Egypt sixteen hundred years before the Christian era, and who died before they were set up. Ultimately this duty was performed by Rameses, the Pharaoh of the Bible, who hardened his heart and would not allow the Jews, under Moses, to quit their bondage, bringing down thereby upon the land the wrath of Jehovah, and losing his own life in the Red Sea.

Long before that Abraham had sojourned in this city, and Sarah his wife had been taken into the king's house. Jacob, the father of Joseph, died nearby at the patriarchal

age of 147 years, and from thence his son went up to Canaan "with chariots and horsemen," a very great company, at Pharaoh's command, and buried his father in the same grave in which Abraham and Sarah, and Isaac and Rebekah, and Leah already were.

It was in this same city that Joseph took to wife Asenah, the daughter of Potiphera, the priest of the temple of the sun, a lady not to be confused with Potipher's (the captain of the guard's) wife,



Photo by Byron

Cleopatra's Needle in Central Park, New York

who stole Joseph's coat and caused trouble.

Moses played round these monoliths when a boy, and he may have seen the very mason at work cutting Pharaoh's boastful inscription which those who can may read in Central Park to-day: "King of Upper and Lower Egypt, Rameses II, a youth glorious, beloved like Aten when he shines in the horizon. The lord of two countries, Rameses II, the sun's offspring, Rameses II, the glorious image of Ra, who gives life."

The prophet Jeremiah knew the city of the sun, and the temples thereof, and lifted up his voice against it and against the Jews that dwelt there, and worshipped false gods therein, threatening them that the daughters of Egypt should be delivered to the exterminating vengeance of Nebuchadnezzar, King of Babylon.

The all-conquering Alexander the Great turned its name (332 B.C.) into the Greek "Heliopolis."

When Egypt afterwards fell under the dominion of Rome they builded "the palace of the Cæsars" by the sea at Alexandria, and then removed the two monoliths from the temple of the sun at Heliopolis, and set them up in front of their palace.

It was then they got the name of Cleopatra's needles, that "wizard of old Nile," the daughter of Ptolemy Aulites, the last of that race who, in earlier times

"Spread the glory of their empire wide,
And ruled and wronged, and evil did, and died."

Probably it was Cleopatra who suggested the transfer, for her relations with Julius Cæsar were as luring and potential as, a few years later, they were with Mark Antony.

The whole tragedy of the lives and loves of Antony and Cleopatra was enacted beneath the circling, time marking shadows of these stones, fit emblems of the ruling passions of them both. It was on the waters at their feet that she first captivated him:

"The barge she sat in, like a burnish'd throne,
Burn'd on the water,"

and on her landing courteous Antony,

"Whom ne'er the word of 'No,' woman heard speak,"

accompanied her home.

'Twas here at Alexandria that Augustus

Cæsar landed to avenge his sister Octavia's wrongs, whom Antony had married. 'Twas to the monument, after the destruction of Antony's fleet, that his guards carried him to the feet of Cleopatra, where has great soul welled out of his self inflicted sword thrust,

"A Roman by a Roman valiantly vanquished."

'Twas here too that Cleopatra, to avoid the public degradation of being jibed through Rome as a captive, applied the poisonous asp that it might

"With its sharp teeth the knot intricate
Of life, at once untie."



Photo by Byron

Cleopatra's Needle, Paris

and where over her dead body Cæsar declared:

"She shall be buried by her Antony;
No grave on earth shall clip in it
A pair so famous."

A few years more only were to pass when Joseph, and Mary, the mother of Jesus, were to be warned by the angel of the Lord to "arise and take the young child and his mother and flee into Egypt," and "he took them by night and departed" through this gateway to avoid the threatened massacre by Herod, and they abode till Herod had died.

The Balshazzach, Babylonian predictions of Jeremiah, although not fulfilled at the time, seemed to hang over the land for centuries, until at last the Persians did sweep down upon Alexandria, to be ousted by the Arabs, and these obelisks were scorched by the flames of the burning of the Alexandrian library, the most barbarous act the world's history records. They in turn gave place again to the Greeks,



Photo by Byron

Cleopatra's Needle on the Thames Embankment, London

The city even fell a prey, for a time, to Andalusian adventurers, to revert again to Islam and the Turks.

The obelisk which is now in London was thrown down by an earthquake in 1301, and long buried in the sands of the Libyan desert, until Mahomet Ali made a present of it to the British nation, and it was removed, and set up on the Thames Embankment, under the shadow of the British Parliament houses—a charming site.

The brother stone to it still stood upright, though in a few years it would have been undermined by the sea, until it was presented by the Khedive Ismail Pasha to the American nation, brought over and set up in Central Park, New York.

The third stone has a different history. That stood in front of the temple of Luxor at Thebes, higher up the Nile, and first attracted the attention of Napoleon Bonaparte on his military expedition through Egypt early in last century. Mahomet Ali gave that to the French nation, and it was transported up the river Seine and re-erected on the Place de la Concorde, between the French Assembly and the palace of its then kings, the Tuileries, in 1831.

The Romans helped themselves liberally during their early conquests. There are at least a dozen Egyptian monoliths in one or another part of the city of Rome. The principal one is in the Piazza de San Pietro.

Constantinople has one, but the greatest of them all are still in Egypt, by the temple of Karnac.

And what does the history of the three mysteries bear for us to-day? It seems to me, apart from the personal and artistic sentiment, to have two messages. They symbolize the imperishability of nature and the mutability of nations.

"They are all gone! The Royal lines are gone!
Gone are the Pharaohs—gone the Ptolemies.
From that fallen land no conquering
Cæsars rise,
The Saracens have vanished from the earth:
They all have laughed their latest laugh
of mirth,
And their last deed of daring has been done."

The sceptre of empire and high emprise has come to "TUM," the land of the Western setting sun.



SPRING

I

When Spring with
subtile warmth fair
winter wakes,

And from her breast
the lingering crystals
shakes,

She dons her gossamers
of filmy green,

And trembling mounts
her throne—the
season's Queen.

£:2



III

When Autumn revels
in her gorgeous
glades,

And riot runs in colors,
tints and shades,

She lives th' exultant
moments, high and
rare,

To fall beneath the
blast all stripped and
bare.

£:2

AUTUMN

By Charles Quincy Turner

The Passing of

SUMMER

II

When full tide Summer,
coursing thro' her
veins,

With vig'rous heat,
high carnival pro-
claims,

Her matron beauties she
doth bravely bear,

Jocund and glad,
care free and
debonair.

£:2



IV

Then kindly Winter
breathes his tenderest
sigh

And gently speeds his
message thro' the sky,

Spreads o'er her
scars the livery of
the air,

And keeps his vigil
with a steadfast
care.

£:2

WINTER

Photo by Verne Morton, N. Y.



ITALY, NEAR NAPLES

PANORAMA OF NISIDA, CAPE MISENO AND PROCIDA



Copyright, 1908, by Burr Publishing Co.

"REVERIE"

PAINTING AND SCULPTURE



Louvre, Paris

"MADAME RECAMIER"

David

PICTORIAL TYPES OF FEMALE BEAUTY

By CHARLES H. CAFFIN

F

FROM time immemorial the artist has sought to translate his dreams into bodily shape. Not, however, always that of Woman. His ideal of beauty has often included the element of strength. Sometimes it has conceived of strength as superior to beauty; witness the lions, winged bulls, and warrior huntsmen of Assyrian sculpture, from which woman's form, probably in deference to the Oriental idea of female seclusion, was banished. The Greek ideal, on the contrary, expressed itself as freely through the male as the female form, and perhaps, notwithstanding the beauty of its constellation of Venuses, with a finer perfection of physical poise in its gods, demigods and athletes. Michael Angelo, again—to mention only one of the later artists—preferred the male form, and excelled

in rendering it. On the other hand, to the curiously subtle minds of ancient Egypt, the form in which beauty appeared to be idealized most perfectly was, whether male or female, all but sexless. Moreover, during the Middle Ages the sexless condition of monks and nuns was held by the Church to be the highest vocation of men and women, and mortification of the flesh and unnatural stimulation of the spirit were encouraged at the expense of the ideal of a perfect equipoise of mind and body. Thus for the artist to attempt to depict the joy of life or the beauty of the human form was reckoned an accursed thing. It was not until the spring-time of the Renaissance, when the sense of life and beauty which had been winter-bound in the heart of man once more burst forth into a thousand forms of living expression, that the artist dared to embody his dreams in the shape of human forms; and then nearly two centuries



Alfred de Rothschild's Collection, London

"EMMA, LADY HAMILTON"

Romney

were needed before he could recover sufficient knowledge and skill of hand to realize even approximately the conception of beauty that he felt. From then on the human form, and mostly that of woman, has been the chief medium of his expression. When to these ideal figure-pictures the portraits of women are added, it means that female beauty has played a leading role in art, as it has upon the mimic stage and upon the real stage of life. So it is interesting to consider a few of the types of female beauty that have from time to time prevailed in art.

To do so is to gain some insight into various phases of actual femininity, for the artist, in ideal pictures as well as portraits, has been influenced by the types of his time. He may have colored his interpretation with the tinge of his own temperament—he could scarcely fail to do so; but the originals of his study were

necessarily the women of his own day and the type which he represented that which was then in vogue. I had almost said in fashion; and perhaps not inaptly, since a woman's beauty can be so modified by the character of her clothes, by the arrangement of the hair, and the carriage of the body, even by the variety of gesture and demeanor, to say nothing of the habit and quality of her mind, that one woman's beauty and the fame it excited may well have set a fashion in beauty for her contemporaries. Judging by our experience of the present, I have no doubt it did.

To the student of female beauty, as interpreted in art, there is no period more fascinating than that of the Renaissance. What a range of variety is offered by this gallery of women of the fifteenth and sixteenth centuries! Mingled with their Latin blood is the Germanic strain; the

seductiveness of the South united to the independence of the North. And for this liberty of spirit the energy and lawless-

the men. It flourished best in Florence, and in those cities that came most directly under her influence.



Louvre From painting by herself
"VIGÉE LE BRUN AND DAUGHTER"



Louvre La Tour
"MADAME DE POMPADOUR"

ness of the times gave scope. Under the stress of the conditions, many women, it is true, sought the shelter of the convent, but their high-tempered sisters found means of self-protection and self-realization. The modern word *feminism* was not yet coined, but what it stands for was understood and practised. Women undertook the cares of maternity, but insisted also on the liberty due to their sex. They threw off the thralldom of sex slavery that the brutality of man under the sanction of the church had for centuries imposed upon them, and in return for their duty to the race demanded and very generally received the rights to which their sex was entitled. Here and there this liberty degenerated into license, and produced the inhuman craftiness of a Catherine de' Medici or the lustful cruelty of a Lucrezia Borgia; but for the most part its flowering was a spirit of idealism that elevated the women and tempered the grossness of

The type of beauty that it fostered lives in the works of the Florentine painters and sculptors, and after the lapse of centuries seems to-day strangely modern. It involved neither the wealth of physical

charm that distinguished the woman of the Venetian lagunes nor the sweet, serious soulfulness of the Siennese and Umbrian types. Its figure is slim and svelte, clipped tightly by the costume: the small head poised on a long neck that slopes up from shapely shoulders. Sometimes a wreath of tendril-like curls conceals the ears; more often curtains of smooth hair are drawn down over them, as if to shut out the noise of the world, lest



Versailles Nattier
"MADAME LOUISE OF FRANCE"

it disturb the calm of the face. Ah! in those faces what still pools of expression! Who shall say how deep they are, or fathom the secret thoughts that are below? For even when the surface is lightly stirred by a quiver of feeling in the eyes or the tremor of a smile about



Berlin Gallery

"TITIAN'S DAUGHTER LAVINIA"

Titian

the lips, the impulse is not from outside, nor is the meaning for others. It is an eddy from its own depths.

I like to think of this type as dawning first upon the world in Botticelli's *Birth of Venus*, where in the purity of the young morn, veiled only with her virgin modesty, she floats over the water, upright on a shell, but in a pose a little shrinking, with a shade of trouble upon her face. For the world into which she enters is so new to her; she is still in doubt over her reception and wistful of desires, as yet scarce understood. Not many years later we meet her again in Leonardo's *Mona Lisa*, and already she has grown a trifle weary. She has drunk of the wisdom of the ages, and its weight is heavy on her eyelids; she has eaten of the fruit

of desire and the taste clings to her lips; her wistfulness has passed into allurements that yet eludes approach; she is an enigma to others, but mistress of herself.

Her sisters of Milan still bear on their faces a trace of the enigmatic, for Leonardo's sojourn in that city influenced its artists. Luini's portrait of a lady, known as *La Columbina*, from the flower which she poises in her fingers and gazes at with so rapt an expression, baffles one's effort to divine her thoughts. Her mind also is a still pool; but shallower, we suspect; filled with sensuous reverie rather than the sensitive intellectuality of the women of Florence; and, befittingly, her beauty is of a more abundant kind. It approximates toward the opulence of physical vitality that distinguishes the type of

Venice. At this Gateway of the East and West, something of the Oriental sump-

hovers about their mouths; perpetual sunshine lies imprisoned in their gold and



Owned by Duke of Sutherland, London
"LADY ELIZABETH BELGRAVE"



Louvre, Paris
Leonardo da Vinci
"MONA LISA"

tuousness that was borrowed by her architects and painters, and colored the lives of her citizens, has been caught also by

chestnut hair, and their redundant forms are superbly languorous, voluminously and luxuriously robed. The air around them seems to palpitate with unseen music, and to be laden with aromatic fragrance. They have been born into a world of superb ceremonial, and reign as queens in a realm of most sensuous imaginings.

Only once elsewhere in art does this type, that Titian and Paul Veronese portrayed, reappear; and then with a difference. Rubens was as great a master in picturing the pride and pomp of life, as exhibited in the supremacy of the purely physical, but his models differ from the Venetian, as the shimmering haze that floats above the lagunes differs from the mists that clog the sunshine over Flemish waterways. The type is heavier and nearer earth. On the other hand, if it suggests the grossness of the soil, it involves also its fecundity and amazing vitality.



Pitti Palace, Florence
"PALLAS AND A CENTAUR" (Fragment)
Botticelli

her women. There is a drowsy warmth in their eyes; the lusciousness of ripe fruit

And what of Rubens's great contempor-

ary Velasquez? To the student of femininity in art, it will be always a regret that this master was debarred by his seclusion in the dreary court of Philip IV

an Andalusian also, but of the eighteenth century! Sensual and impassioned, with a carriage as easy and determined as a matador's, this daughter of Granada seems

a reincarnation of the proud, hot spirit of ancestors who lorded it in the courts and gardens of the Alhambra.

There is a French saying—is there not?—that all French women are beautiful. It is a principle, at least, upon which a good deal of French portraiture is based. It was the artist's business, when any doubt existed, to make good the deficiencies of nature. The ladies also themselves, especially those of the seventeenth and eighteenth centuries, co-operated with nature in heightening or restoring their charms, so that the twin arts of the toilet and the studio produced a type of beauty distinguished by a good deal of elegance and not a little insipidity. Among the flatterers of fashion were Largillière, who painted the ladies of the court of the Grand Monarch, and La Tour and Nattier, who flourished under Louis XV.

While the portraits of all three have a certain charm of *esprit*, those of La Tour give one a stronger impression of being face to face with the original. If we cannot find in his portrait of *La Pompadour* any trace of the character that made her mistress of the destinies of France for twenty years, we are conscious of much of the fascination that caught and held against all comers the heart of her royal lover. She is surrounded by books, music and drawings, which remind us that though she was detested by the people, she had the wit to endear herself to artists and scholars.

Later in the eighteenth century, while Greuze idealized the French type into a prettiness that becomes cloying by its repetition of sweetness, Madame Vigée le Brun invigorated the sweetness of the type with the vivacity of nature. Particularly fascinating is the portrait of herself which she painted for the gallery of self-portraits by artists in the Uffizi



National Gallery, London

"DONA ISABEL CORBO DE PORCEL"

Goya

from leaving his impressions of the women of Castile. Of the southern type of Andalusia, with its strong admixture of the Arab strain, Murillo has left some record, but his subjects are mainly religious, and the models for them were drawn from the humbler quarters of Seville. Here and there, apart from her associations with Madonna and the Saints, he has shown us one of these, surprised, like *The Flower Girl*, at her place in the market; lustrous eyed, warm-featured, with parted crimson lips, and a figure rounded and agile. Some idea of one of her well-born and gently nurtured sisters we may gain from Alonzo Cano's picture of *St. Agnes*, noting how the features here, not in themselves so very different from the others, have taken on a refinement and an orderliness, and the expression of insouciance is replaced by one of poise and cultivated graciousness. How different is Goya's portrait of Dona Isabel,



Hermitage Gallery,
St. Petersburg

Rubens

"HELENA FOURMENT"



Owned by Earl Spencer

"COUNTESS SPENCER
AND HER CHILD"

Reynolds



Louvre, Paris

Ingres

"MADAME DESTOUCHE" (Drawing)

beauty that she has portrayed was such as helped to win for her the admiration of her contemporaries. It was allied to considerable mental gifts, and a capacity for comradeship, both of which traits are suggested in the expression of the face. Dressed in a black dress and crimson scarf, with a simplicity characteristic of the reforming tendency of the day, she represents that little residuum of what was best in French society immediately before the Revolution. The picture was painted in Rome in the very year that witnessed the outbreak of the Revolution, and as she traced the lineaments of Marie Antoinette upon the canvas in the picture, the shadow had already fallen across the path of her royal patroness.

This portrait has much of the frank and blithe expression that distinguishes the portraits of English women of the same and a

gallery in Florence. She was thirty-four years old at the time, but the still girlish

somewhat earlier period. For those were days in which the woman of England



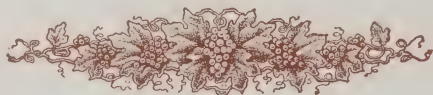
National Gallery, London

"MRS. SIDDONS"

Gainsborough

and her artists were mutually fortunate. Reynolds, Gainsborough, Romney and Hoppner, not to mention others, were a group of unusually fine painters, privileged to depict a remarkably attractive type of woman. The secret of her charm is that, despite her elegance, she bears about her something of the naivete and freshness of country life; and, as if in response to it, the artists represented her more often than otherwise in pastoral or woodland surroundings, which are in strong contrast to the elegance of her cos-

tume. She is seldom intellectual, still less frequently insipid; neither an enigma nor a doll. She wears her beauty with a consciousness that is neither haughty nor too careless, and invites to comradeship rather than to coquetry. In her temperament there is as little of ice as of fire; her modesty is without prudishness, her joy of life without disaster to herself or others. A "Di Vernon" in the hunting-field, fearless, cool-headed and light upon the reins, she is equally mistress of herself in society.





From Painting by Knauss, Metropolitan Museum, N. Y.

"REST IN FLIGHT"

PHOTO CRAFT AND OUR PRIZES

A RETROSPECT

By ROLAND ROOD



SECOND PRIZE

"The Harvest Maid"

BERNARD C. ROLOFF, WIS.



FROM the very moment of the discovery of photography there were those who realized its art possibilities, enthusiasts even predicting that painting was doomed. But somehow, as Maurice Maeterlinck observes, at first "it seemed to work only its own way and at its own pleasure." The medium was immobile, and failed to take the impress of the artist's thought. Still, all of us have in our possession daguerrotypes of our grandparents which reveal a strange charm; possibly their indistinctness may leave our imagination leeway, and we fill in what is lacking. About 1840, however, the Scotch painter, D. O. Hill, produced a series of extraordinary portraits. Sir Frederick Leighton and Sargent expressed an intense admiration for these photographs; even the ultra esthetic Whistler, writing of them to an acquaintance, called them pictures—"for they certainly are pic-

tures, and very fine ones too!" Ruskin also, in "Modern Painters," put forth the claim that the camera was continually producing good work, which, however, was not recognized as such, and thrown away because the idea that a photograph must be clear and detailed was so universally held.

Nothing much was done, though, until very recent times—the whole so-called pictorial movement is of our generation. Pictorial, I say; for what the modern photo-artists are striving to prove is that photography is not merely a means of recording, but a means of *personal expression*—"not a hand-maiden to the fine arts," as they put it. And the enthusiasm they exhibit in their efforts to prove their case is quite lovely. I can remember a few years ago how (here in New York) I was introduced to a group of these camera-workers. It was at dinner, and as I looked down the long table and beheld the huge flowing neck-ties of the men gracefully mingling with their long

hair I was carried back to my student days in Paris. Each one was overflowing, bubbling, boiling over with his idea, intolerant of all who did not understand.

part indicated by its name—the seceding of a small but very talented body of photographers from the vulgarities of common, every-day photography. These



THIRD PRIZE
REGULAR CLASS

"The Tug of War"

T. W. KILMER, N. Y.

Amateur photography was the pass-word, and the scorn accorded the professional photographer only equalled that the young worshipper of Monet accords Bougereau, or the disciple of Bougereau metes out to Monet. And the painters, the antiquated painters, were worse than nobody. Maeterlinck had laughed at them, and Bernard Shaw had "snorted defiance at them"—he had said that "their day of daubs was over"! I hardly dared confess I was a painter, and made lightly of my art.

For the purpose of mutual encouragement, and to learn the principles of their art, these photographers have banded together in innumerable clubs and organizations. They hold exhibitions, send their pictures to other clubs—even to foreign lands—and in this way come into contact with and disseminate their ideas to the public. Prominent among club organizers in America is Alfred Stieglitz, and through his energy and talent as a promoter the existence of pictorial photography has become much more widely known than it would have been otherwise. One of his prime objects has been to gain the admission of photographs to the large annual exhibitions of paintings on the same footing as paintings—namely, to be ranked as works of high art. So far his efforts have not been very successful, but he and his followers feel that there has not yet been the time to illuminate the ignorance of the brush artists. One of Mr. Stieglitz's recent and most successful ventures has been the creation of the Photo-Secession. The psychology of the Secession is in

men and women feel, like Schopenhauer, that only in seclusion can they get at the best in themselves. But as an offset to too great seclusion they have established



THIRD PRIZE
REGULAR CLASS

"Mary Had a
Little Lamb"

D. L. ANTHONY,
PA.

their "Little Galleries" (at New York), where those interested may see what is beautiful and new in the photo-world. But singularly, whereas on the one hand the Photo-Secession is animated by the spirit of Schopenhauer, on the other it is run on the patriarchal system: a little



FIRST PRIZE
REGULAR CLASS

"Morning Toilet"

D. H. BROOKINS, ILL.

family of a hundred or so who confidently lean on Mr. Stieglitz, whom they look up to as their leader—a father, as it were, to whose bosom they may fly when in trouble. In the flock are many of the most famous workers of to-day: Coburn, of whom Shaw has written so well; Clarence White, who in some of his work has revived the spirit of Rossetti; Mrs. Bennett, Miss Boughton, Miss Lohman, Miss Brigman, Eugene Seeley, Eva Watson-Schütze, and many others as skilful, but too numerous to mention. Steichen, of wide fame, is also a member, and to him is due the discovery that the method employed by advertising artists is within the power of the camera. His things are striking—striking, meaning to

hit, is just the word to apply. His things, in slang phrase, knock you down. He is the brass band to the Secession, and always sure to attract.

The biggest note, however, in the Secession, and as big as any the photo-pictorial has ever seen, is Mrs. Gertrude Kasebier. She has passed through the student stage into that of the ripened artist; has dropped all dilettanteism, and calls herself a "commercial photographer." As long ago as 1894 she opened a studio in Paris, where she "worked for money," and in 1896 began in New York. I have no space to describe her work here; we all know it—it is the work of the rounded veteran, and its influence in elevating photography to the plane of the present



THIRD PRIZE
REGULAR CLASS

"Sylvan Solitude"

C. BURNHAM, O.

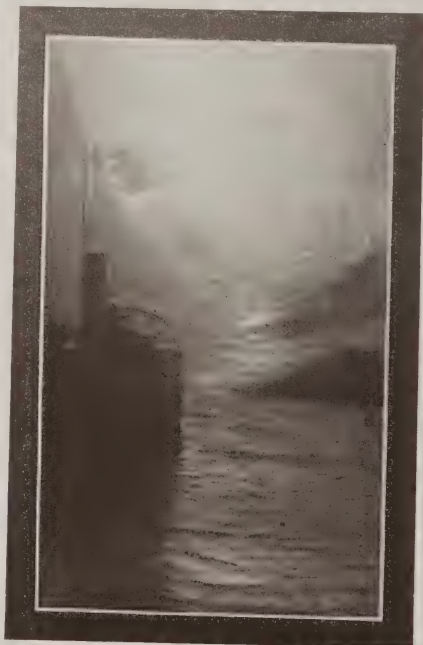
day cannot possibly be over-estimated.

Stieglitz himself should hardly be spoken of as a leading photographer. He is the promoter—the promoter *par excellence*; the founder of clubs and magazines, and in having given opportunity to the development of art talent deserves the highest praise.

In addition to the Secession there is the American Salon, founded through the efforts of Curtis Bell, who was also its first president. In conception it is diametrically opposed to the Secession, being catholic instead of aristocratic, republican instead of tribal in its government—in other words, it is modelled after modern America, and opens its doors to all who have worth.

Not the least important part of the whole fabric are the numerous magazines, a literature of small circulation, but in quality of a liveliness surpassing that of the art magazines. For a while Charles S. Hartmann (better known as Sadakichi Hartmann, or Sydney Allen) and Joseph T. Keiley wrote extensively. They both photographed a little, and so understood what they were saying; Hartmann made good jokes, and Keiley was very exact in his dates; so between them they kept the photographic public amused as well as instructed. But men like Hartmann and Keiley did not often touch the real public, and it was not until Chas. H. Caffin began writing for the literary magazines that the public at large had much understand-

ing of what was being done in that line. But the reproduction of their pictures



HON. MENTION

C. BURNHAM, O.

"Gates of the West"

in the standard literary magazines is what every pictorialist most desires, and it counts more than any amount of club organization or writing up or writing down,



WINNER OF THE \$10.00 PRIZE
WINTER SPECIAL CLASS

"Winter"

CHAS. VANDERVELD, MICH.

and the credit of first introducing photographs as illustrations in the big literary magazines in America belongs to Rudolf Eickemeyer. Eickemeyer lives outside the toy world I am writing of, but through his landscapes (which are excelled by none) his genre work has been somewhat associated with the amateurs.

The daily newspapers are eagerly watched for notices, and I can recall the consternation one of Fitzgerald's vituperations in *The Sun* produced. He had been to see an important photo-exhibition and was evidently too uneducated to un-

derstand, so he poured the acid on; waved aside Shaw's effervescence with the comment that from a man who considered himself Shakespeare's equal one could expect anything; ridiculed Maeterlinck's appreciation; and ended by a general onslaught on the photographers themselves. Their conceit was unbelievable, he said; they even claimed that photography was going to replace the Greek ideal in art! At first none of us knew what the talk about the Greek ideal meant until it was discovered that it was I who was the culprit, for in the very first article on

WILL D. BRODHUN, PA.

"Come On Home!"



HON. MENTION
REGULAR CLASS



THIRD PRIZE
REGULAR CLASS

"Reflections"

C. W. CHRISTIANSEN, ILL.

photography I had ever written I had made that wild statement. I was lectured severely on all sides; told that by my carelessness I would ruin the movement. Nor could I defend myself by telling the truth,

which simply was that in that first article, with the idea of making myself highly agreeable, I had used all the adjectives I could lay hands on—in fact, my pen had run away with me.

HONORABLE MENTION

REGULAR CLASS

1. Harry D. Williar, Md.
2. Edgar S. Gage, Mich.
3. Cornelius Westervelt, Col.
4. John M. McCutchen, Tenn.
5. Ernest P. Seabrook, Va.
6. H. F. Phillips, Ga.
7. Maurice T. Fleisher, Pa.
8. Harry W. Lord, Md.
9. Luella Kimball, N. Y.
10. F. M. Chapin, N. J.

SPECIAL CLASS (FIGURE)

1. Bess B. Cleveland, Ohio.
2. Mrs. Chas. S. Hayden, Md.
3. J. H. Field, Wis.
4. Jane Reece, Ohio.
5. A. C. Higgins, Ill.
6. Edwin R. Jackson, Cal.
7. D. H. Brookins, Ill.
8. J. Harry Spohr, N. J.
9. Herman Kobbé, Cal.
10. Edward A. Walcott, Vt.

SPECIAL CLASS (WINTER)

1. F. Merritt, Conn.
2. John N. Brown, N. Y.
3. J. H. Field, Wis.
4. Wm. Wheelock, R. I.
5. D. H. Brookins, Ill.
6. Mrs. J. Bernard, N. Y.
7. Mrs. Chas. S. Hayden, Md.
8. H. E. Harnden, Me.
9. Chas. W. Knight, Mich.
10. Fred M. King, W. Va.

THE LEGEND OF



There's a time-worn, mystic legend, coming down from days of yore,
Which says departed spirits can visit earth once more,
But only in the Yule-tide is the season I believe
When the mistletoe is hanging in the twilight of the eve.

II. We had decked the house with holly, and the shadows falling gray,
Had warned dear, dear old Grandma of the passing of the day:
I was snuggled in a corner where the firelight flecked the floor,
And then I saw an old spinet I had never seen before.

III. 'Twas low and dimly broidered, with lords and ladies fair,
And strange to say that all of them were walking pair by pair,
I gently thumbed its yellow keys, with a feeling strangely prim,
And sat as in a distant past, in a ghostly twilight, dim.



IV. I touched it very gently, and there rose a murmuring tone
That trembled on the air around; at first I was alone,
Then you will scarce believe it, but 'tis true as true can be,
A lady stood in the twilight, and she courteseyed to me.

V. I remembered I had noticed a tall white, rich, gold chair,
Just where this beautiful lady, in its place, stood waiting there
For some one to come to her, as I thought, yes! it is truly, so,
A courtier glided softly in, beside her, bowing low.

Illustrations and verses by Mrs. Leigh Cross Day

THE MINUET

8



Then he took her hand and kissed it (there was mistletoe over the door)
And I heard the swish of satins, and high heels tapping the floor,
As they advanced and retreated; 'twas a sight I shall ne'er forget
And back and forth, and here and yon, they danced the minuet.

He bent his head and whispered, she threw her's back with a smile,
Then low they bent with reverence; yet dancing all the while:
So close I could almost touch them, and hear their laughter too,
As with courtly grace and dainty steps, they tripped the measure thro'.

Bowing, he seated the lady, and there, in the flickering light,
They seemed to fade like misty dreams, and to softly say "Good night."
Grandma came in with a taper and I heard her call to me,
"Are you in there all alone, child? Come, dearie, it's time for tea!"

I often play in the gloaming, but since then I never yet
Have seen those two, with stately grace, dancing their minuet,
Will the whispering keys recall them? When the mistletoe comes
On Christmas eve will they dance again? On the flickering
[once more,
[fire-lit floor.

I seem to feel 'twill be so (it was in the days of old)
Until I grow into womanhood, and fancy waneth cold,
Ah me; what we lose when our childhood passes from us
Only those who legends loved, can ever truly say! [away,

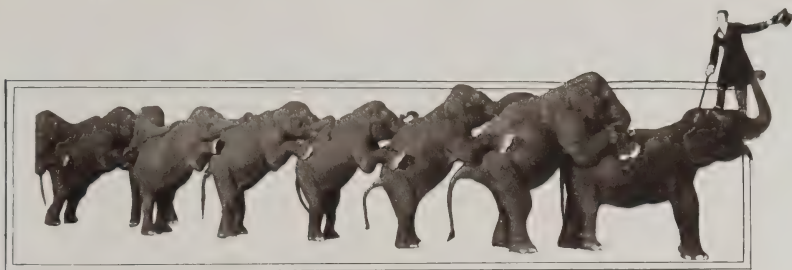


Illustrations and verses by Mrs. Leigh Gross Day



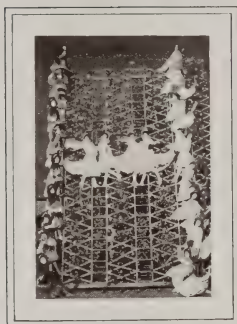
FRANCE

A VIEW OF THE RIVER LOING, JUST OUTSIDE OF THE OLD TOWN OF MORET, WHICH IS SITUATED ON THE EDGE OF FONTAINEBLEAU FOREST, AND IS BUT A FEW MILES FROM ROSA BONHEUR'S CHATEAU. THE AMERICAN SCULPTOR, HAS HIS STUDIO IN THE HOUSE THAT SISLEY, THE GREAT FRENCH "IMPRESSIONIST," PAINTED FOR HIMSELF IN 1891. AND STUDENTS WHO HAVE SOJOURNED THERE AT SOME PERIOD OF THEIR CAREER.



THE THEATRE OF A THOUSAND SOULS

By PAUL THOMPSON



The Canary Ballet

of the world in just as many fields or spheres of activity as possible. If France could boast an Henri Farman we could produce the Wright brothers to surpass the aeronautical achievements of the Frenchman. And so on indefinitely, whether in the domain of athletics, finance, yachting, marksmanship, or what not, might be cited the things in which the representatives of this country had surpassed the best that could be opposed to them. Therein, it may be, lies the secret of the Hippodrome, my "Theatre of a Thousand Souls"; there is no playhouse like it in this country, or the whole world. Pieces are planned out and staged there on a scale which dwarfs into insignificance all other theatrical entertainments, and makes the London Hippodrome—a somewhat similar temple of amusement—possess the dignity of a penny arcade. This stupendous character must be maintained, for the sole chance for success lies in this one idea: its patrons must receive many times the return for their money which they would dare ask of the manager of an ordinary theatre.

The latter appreciates the value, impossible to compute, of the satisfied client who goes forth to herald of his own volition the merits of that which he has just seen, but even greater is the estimate made of this sort of advertising by the Hippodrome's management, for the clientèle of this playhouse is international. His

AMERICANS are a peculiar race; the variety of peoples and races from which we come easily explains why this is so. One of our peculiarities or marked characteristics is a desire to excel and surpass all other nations

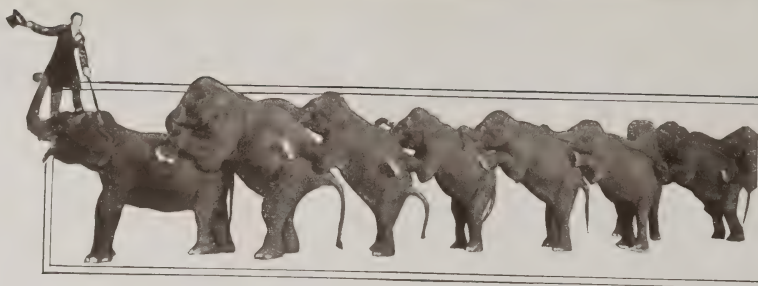
success must be so great that its fame will spread to every crossroad and corner of the country, and even cross the ocean to foreign countries. For him there is no chance of recouping losses of an unsuccessful New York season by good houses "on the road," because there is no "on the road" for him. He is offering his productions not only to metropolitan theatre-goers, but to the play-lovers of the entire country. It is invariably the first amusement resort the stranger within New York's gates has on his list; he must visit the Hippodrome with as much certainty as Grant's Tomb, the Statue of Liberty or the Bowery. There must, however, always exist there an offering with a national reputation for success; otherwise he might



Exercising in the Basement

attend once, but not a second time, or send there those who come after him to visit the country's financial capital.

For this reason Titanic efforts must be put forth each year with each succeeding production to accomplish the seemingly impossible, that is, present an entertainment which will far surpass that which immediately preceded it. That this most



difficult ratio has been attained is the greatest tribute which can be paid to the managers of this colossal theatre, Messrs.

accommodate more than five thousand spectators. The stage is 200 feet wide between walls, and has a depth of 110

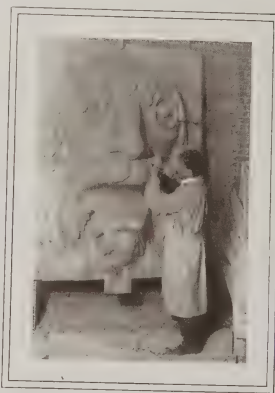


The Wardrobe Department

Shubert and Anderson, and the trio of men associated with them in their undertaking, Stage Manager R. H. Burnside, Musical Director Manuel Klein, and Scenic Artist and Inventor of Spectacles Arthur Voegtlin. Because of the very nature of their undertaking, these three men are probably in contact with more inventive cranks and others with unbalanced brains anxious and insistent on providing the one sought-for sensation for each Hippodrome show. One man, for example, had a plan (it worked perfectly in a model of pasteboard) whereby a revolving machine was to be placed in a tank and set in motion. He had forgotten completely that this would inundate every person in the body of the house by splashing on them the water from the tank. His machine would cost *only* \$30,000 to put up.

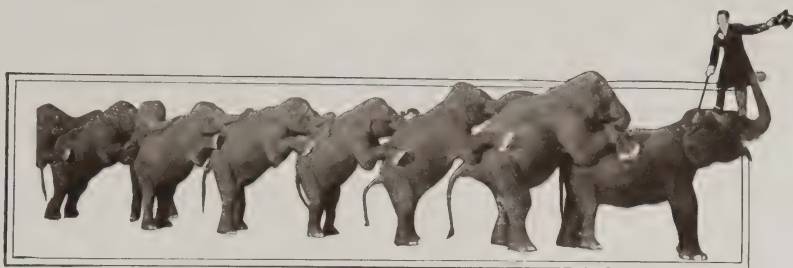
Figures are usually impressive, particularly if they be big ones, as they are in connection with the Hippodrome, and because, moreover, they give some conception of the scale of things that obtains throughout, they are doubly worth while quoting. For instance, the cost of the Hippodrome was nearly three millions of dollars—to be exact, \$2,750,000. It will

feet. The back drop curtain is 85 feet by 212 feet, whereas the ordinary playhouse curtain is no more than 24 by 35



Property Room in Factory

feet. For the last and most successful productions made at the playhouse, "Sporting Days" and "The Battle in the Skies," one hundred thousand dollars were appropriated before the work of preparation was begun, and the expenses con-



sumed virtually every cent of this before the curtain rose on the first performance (certainly it is gambling on a big scale, for theatrical productions are all gambles) and after the first performance \$29,000 a week was needed for running expenses. The man whose mind runs to figures can puzzle it out to suit himself just how great a business must be done by the giant playhouse to return an adequate surplus over and above the tremendous expenses of producing a play there, and then operating this titanic bit of machinery.

The foregoing facts are interesting, because they show on what a large scale things are operated; but of even greater interest are the details on the other side of the curtain—a curtain, incidentally, which rises and does not fall as at an ordinary theatre when the end has come. There, in that to most people unknown land, exists a veritable city of human souls virtually living out the better part of their everyday life, amusing or preparing to amuse the entertainment-hungry thousands who fight outside the front of the huge playhouse for the privilege of buying seats within. It is like one tre-

to his orders. One reason why he experiences so little difficulty in handling his small army is the wonderful spirit of common interest which obtains there. Every man and every girl knows that he or she will be rewarded for what they do. If a girl is needed to ride a horse, take part in the flying ballet, become mermaid and go into the Hippodrome tank, climb a ladder to form part of the human American flag, she knows that she will be paid extra for this work. As a result some



The Time Clock



Paying Off

mendous family at whose head stands the stage manager. His word is law, and no czar possessed more absolute power over his subjects than does Manager Burnside. He knows every member of the vast company by name, and notes the absence of a single person from a performance. He is tolerant when tolerance is wise, but demands and receives absolute obedience

girls make really remarkable salaries. For this reason, and because each member of the company wants to make a success of the undertaking, every call for volunteers for participants in certain novelties and spectacles is greeted with a bigger rush of applicants for the places than can be accommodated. If one girl is called and realizes she is not the person for the task she will suggest that "so-and-so can do it." More pluck and ambition can be found in the Hippodrome company than in any other theatrical organization in existence.

Whole families are found on the payroll. For example, Romeo, the ballet master, not only draws a big salary him-



self, but the family exchequer is further enriched by the work of his wife as a member of the ballet he directs, of one son as a clown and another in the ballet. Four sisters are in the chorus; inasmuch as they do extra things like riding horses, going into the tank, etc., their total income amounts to over a hundred dollars a week. Mothers and children are often found in the same company. One mother plays a boy, her son a canary in the

day party is not held in some dressing room attended by stars and chorus alike with an utter disregard of any difference in the earning capacity of those present. The male members of the company have two football teams which rehearsed all during the past football season on the stage, and played each other and other teams on Sundays, making a good showing too in their outside gridiron battles. Once a year the employes of the playhouse give



A Dressing Room, Showing the Great Number of Costumes Worn by One Artiste

wonderful bird ballet; another youthful appearing mother sings night after night beside her own daughter, and in voice, looks, etc., could easily pass as a younger sister of her own offspring. These are but a few of the many relationships found on the stage at the Hippodrome. Virtually every nation is represented there: Germans, French, Italian, Irish, Russian, American, English, and even Japanese and Chinese. As the playhouse gets its clientele from all corners of the earth, so does it draw its entertainers from equally diverse points. People visiting New York and lacking an address often use the playhouse as a post office.

Hardly a day passes in which a birth-

a fancy dress ball, which is attended by every member of the company, as well as the attaches in front of the house. In the past few years, since the inauguration of the Hippodrome, many marriages have taken place between stage hands and girls in the company, and even when not married the men are all watchful guardians of the girls employed on the same stage as themselves, so that the Hippodrome has gotten a widespread reputation as a place for the average stage-door Johnny to avoid if he cares about preserving his personal appearance.

Although everybody knows everybody else, a system of numbers is used to identify every person on the stage. A girl or



a man arriving at the stage door makes a record of this fact with the door tender, who punches a card bearing the particular number of the new arrival. So, too, when they leave after a performance. They are all paid off on Tuesday, from three o'clock in the afternoon to ten o'clock that night. The only way to handle this big pay-roll is for the men and women to report at the pay window as they are able to get away from the performance, so that the line is invariably like a Mardi-Gras procession, with clowns, fairies, birds, circus people, ball players, riders, oarsmen, etc., all rubbing elbows as the two men behind the window hand out that for which all have been working.

Of necessity I must appear lacking in coherence in my recital of the wonders and mysteries of the Hippodrome, putting in things as they come to mind. Because of the large number of animals used in the various spectacles ample provision must be made for their care and quarters. The stables are under the theatre, and even under the street in front of the playhouse. Here are kept horses innumerable, elephants, camels, bears, and the other animals used in the shows. By arrangement with the city the horses are exercised on the streets, this also giving invaluable advertising; in the summer they are boarded in the country until the reopening in the fall. Wagon makers and repairers and horse shoers form a small colony of their own beneath the stage. Here, too, are the immense property rooms, where the properties are made and repaired, twelve men doing this work all the time. The electricians are quartered here also. There are enough electric lights used on the Hippodrome stage to adequately light a small city. One thousand globes are broken every week. In the sewing rooms, where the costumes of the girls are made and fixed, there is a small army of women, and they are needed, because there are about 3,000 costumes used in one production. The wardrobe mistress examines every costume and uniform, that no tears or holes may be in evidence on the stage. So, too, with the shoes of the vast company, a



Marceline, the Famous Clown

shoemaker, like an English bell boy, goes to each room once every day and gathers up every pair of shoes used. This is usually done in the morning, when the company is away, and the 2,000 odd pairs of shoes, piled up in his room, present the appearance of a mountain of leather.

With so large an organization taking part in so many hazardous performances the danger of accident is ever present, so provision is made for this by having a so-called "hospital," with a nurse always in charge. This is on the main floor, right off the stage proper, where the injured may be carried immediately and taken care of. It has an operating table, bandages, all kinds of medicines, and, in short, is fully equipped for any emergency case. Across the street is a doctor, whose business is to make a fire-alarm response to all calls from the big playhouse. During the presentation of "The Battle of Port Arthur," not a performance went by without a make-believe Jap or Russian needing attention from the hospital. One man had charge of all the guns and ammunition, as is done now, so that there would be no mistakes of bullets and cartridges getting into guns when only blanks were supposed to be there.

Other interesting divisions of the working arrangements cover the seventy-five property men, nearly one hundred grips (men who look after the placing and taking down of scenery, etc.), sixty electricians, forty engineers (raising and lowering of the tank, operation of airships, etc.), three head stage carpenters and no one knows how many assistants, 150 regular ballet members, 150 chorus girls and men, 150 extras, double sets of thirty children each for afternoon and evening performances, supers innumerable, twenty-five girl ushers in the front of the house, ten men ushers, three head ushers, one for each floor; a superintendent on every floor, twenty bill posters, eight ticket sellers, as many more door tenders, an even dozen special police officers, ten men in the accounting department; these make up "The Playhouse of a Thousand Souls."



FLORIDA

SHELL MOUND, BARKER'S BLUFF, INDIAN RIVER



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I kissed her 'neath the mistletoe ;
 She didn't mind at all,
 But stood upon her tippy-toes,
 For I am pretty tall.

And when I'd kissed her several times,
 She asked me for another,
 For she is only three years old,
 And I'm her great big brother !



From painting by R. de P. Tytus

"The yards and masts of several cargo boats showing against the evening sky"

THE HAND OF ALLAH

By R. de P. TYTUS

With Illustrations by the Author

IN TWO PARTS—PART I

"There is only *one* man for any woman."—Arab saying.

THE Sheik-el-Beled seated himself with a grunt of satisfaction. From the warm bricks of the mastaba on which he lounged the old man gazed unflatteringly into the level rays of the setting sun. A few yards in front of him across the dusty highway the foreground ceased abruptly at the precipitous bank which dropped into the hurrying Nile. The long levels of the opposite shore were shrouded in the early evening haze of mist and smoke through which the sun burned red and angrily.

And why should he not be happy? Had he not this very afternoon foreclosed a mortgage on the land left by his excellent enemy Zuluf Magnoon, who had died a year before, leaving, besides his many acres, a daughter than whom there was none more beautiful in the village?

The Sheik smiled happily over a deed well done, and gazed dreamily through the smoke of his cigarette as the dark robed figures of the village women padded softly past and disappeared one by one over the bank to fetch the water for the evening meal, and to exchange at the river side the gossip of the day.

The masts and yards of several cargo boats showing black against the orange of the western sky seemed to accentuate the last flare of the sun as it sank behind the Libyan hills.

Shrill calls and laughter from below the bank hailed an arrival as a tall slim figure in black gown and white turban rose suddenly above the steep ascent, and seeing the Sheik advanced with a friendly smile.

"Peace be with thee, Father of Happiness!"

"And to thee, O Son of Charity! It is long since thy boat has touched this spot."

"Not so; but thou wast away when I stopped the last time, and besides, trade has been good and I have been very busy. But how is it with thee?"

At this moment Saida, the first of the returning women, mounted the bank, balass poised gracefully on her high-bred head, and her gaze sought quickly the two men seated on the brick bench, their faces clear cut in the light of the afterglow. Her glance passed rapidly over the eagle-eyed hawk-nosed features of the older man, but lingered a moment upon those of his straight-limbed companion, as she responded modestly to their salutations, and passed on noiselessly into the semi-twilight of the narrow street. Other

dark robed figures appeared and vanished, replying jest for jest or sarcasm for sarcasm as they sought their houses.

Now it may have been chance, it may have been an old man's vanity, or it may have been the promptings of the devil; but suffice it to say that the Sheik-el-Beled told to Yusuf, his young companion, the story of his day's triumph, and how he held Saïda in the palm of his hand.

The fingers of Yusuf clinched tightly upon his knees, but, he reflected, how could the old fool know that he also was in love with the daughter of Zuluf Magnoon? He rose with an abrupt "good night," and strode up the village street, swinging his iron-bound staff and seeking for a plan of action.

At the front of the only eating house or café that the village of Ai boasted, he ran full upon his brother Khalil, who saluted him joyfully.

"Ah, Son of my Father, it is well met; thou must eat with me: it is indeed a good fortune which has come to me, and I must tell thee."

"Thanks to thee, Brother," answered Yusuf, "but let us sit in a far corner

where none may hear, for I have news for thee also."

Khalil grumbly assented, for he had wished a seat in the front of the room where he might tell in a loud voice the good news which bubbled within him. He acquiesced the more readily, however, as he knew that when his brother was gone he could sit in front under the lights and astonish the habitués with his tale of personal merit recognized.

The two sons, Khalil and Yusuf, had been thrust upon the tender mercies of a harsh world at the ages of ten and twelve respectively, on the death of their father, Ibrahim Haslan, a poor peasant, as the hovel which had been their home was sold to satisfy the debts due the village money-lender. Yusuf drifted to the river and became handy boy on a cargo boat, or ghiassa. Khalil, after many vicissitudes, went to work in the big quarries six miles north of the village, and by his strength and courage was finally appointed assistant ghaffir, or police watchman, with a fair salary and the written permission to carry a gun. Yusuf also prospered, and

now owned his own boat, and with a boy to help him ran cargoes of stone from the quarries eighteen miles up river to Birgeh.

Both men were in love with Saïda, but personal antagonism seemed to be entirely absent. Khalil, stockily built, broad shouldered and deep chested, with an assured position under the government, looked from such an eminence upon his slim, tall, younger brother that the idea of his interfering in any love affair seemed too preposterous for consideration.

Yusuf, on the other hand, had the girl's own word as to her preferences, so he also sat still in amused toleration until the time should be ripe.

After a few handfuls from the bowls of fried beans and spiced forcemeat which his brother had heard him order with some awe and much internal satisfaction, Khalil could contain himself no longer, and burst forth with: "Knowest thou that ape Mahomme Nisnas?"

"The head ghaffir at the quarries?"

"Yea; well, four days ago the old fool fell from a ledge. Some say a dislodged stone from where I was looking after the powder hit him upon the head;

but of that I know nothing. He died upon the rocks, thanks be to God! and to-day—this morning even—was I appointed to his place. There is one-third more pay; there is the keeping of all the powder, and the sale of it; there is the question sometimes of advancement among the men; why, son of a dog! I paid one pound to the grey-bearded monkey for my own place! Thinkest thou not, brother, that my fortune is made?"

"Aiawah maaloon" (yes, certainly), "God's heart is open unto thee."

"Aught that remains is to go to-morrow to Saïda—she has lands in her own name—with her money and mine I shall be rich, and shall be the Sheik-el-Beled here; so to-morrow I go to ask her hand in marriage, and if she will not have me, I shall take her. She is alone, and I will give a fedan of her land to the Sheik so that all will be well. What sayest thou, Brother?"

Yusuf, heavy at heart, began the story which he had learned that afternoon under the branches of the lebbek tree at the river bank. As the recital progressed



The Sheik-el-Beled



From painting by R. de L. Tott

A Felucca

the whites of Khalil's eyes slowly disappeared under a net work of blood red streamers which spread over the eyeballs until only pin points of black showed under the heavy brows.

Once he ordered brandy, and to Yusuf's protesting hand: "Continue, or I throttle thee!"

The tale was soon finished, and after another brandy Khalil seemed to pull himself together, and turning to his brother asked, "Your boat—is it loaded or empty?"

"Empty; I have but just come down river."

"Canst thou wait a day?"

"Certainly—of course."

"Wait for word from me to-morrow."

And he stalked from the café, leaving Yusuf tangled among so many strands of thought that sleep brought little respite to his tired brain.

At eight the next morning, in the stern of his boat, Yusuf sat puffing a cigarette and at peace with all the world. Sleep had refreshed his body, while one word and two smiles from Saida as she filled her morning balass in the cool Nile water had eased the turmoil in his brain, and in the full consciousness of youth and love, he left other people's problems for other people's consideration.

Suddenly a breathless donkey boy appeared at the top of the bank.

"Ohe, Yusuf!"

"Yes."

"The Sheik-el-Beled wants you to come quickly."

Grasping his heavy haboot or iron bound staff, Yusuf ran up the steep path, and fell into a loping run beside his guide.

As he panted along with the youngster he heard the story. It seemed that his elder brother had waited in a grove of palm trees until the Sheik had started out to view his new possessions, and had then taken a pot shot at him and missed him. Unfortunately Khalil was recognized as he dodged away among the palm trunks, both by the Sheik himself and by several others.

"I am sorry he missed him," panted Yusuf: "he is a good shot."

"Yes; but he was drinking brandy all night in the street of The Ill Winds."

In front of the Sheik's house was a large crowd whom the old man, lost to all sense of dignity, and apparently very badly frightened, was haranguing with great violence. On seeing Yusuf pushing his way through the press he turned his vituperation upon him.

"Art here, shameless one—family of thieves and murderers! Thy father was the son of a dog, and thy mother unmentionable!"

"Words mean but little from a foolish old man," replied Yusuf, gravely.

"Knowest thou that I have already ordered a boat to be made ready that shall take thee to Birgeh within the hour, there to wait in gaol until the court shall decide?"

"Rememberest thou the man to whom thou owed thirty pounds, and who fell into the river and was drowned, none knew how?"

The crowd snickered.

"I tell thee I will send thee down North to the prison where the English shoot the prisoners through the roofs of glass every day!"

"Is it because I know—and I only—that yesterday thou didst steal from a young maiden all her estate in order that thou—thou grey makhsi louse, might try to marry her?"

The bystanders roared.

The old man's voice was shaking with weakness from the storm of passion which had held him so long.

"I tell thee—thou and thy brother have tried to kill me, and for that I will have thee hanged, as surely as the English have brought law into Egypt. As surely as—"

Here two or three of the elders of the village stepped forward to the furious sheik and bore him protesting and cursing back into his own house. At a sign Yusuf followed, and sat in the reception room with eight of the older men while they plied the Sheik with black coffee, and finally put the amber mouthpiece of his narghileh in his hand. Through the clouds of smoke one could see the madness fade from the eyes—then a period of stupor—and then the same old crafty cunning showing forth little by little between the narrow lids.

Finally a venerable old man, who was really beloved by all the village, spoke, and having detailed the episode of the early morning, turned to Yusuf and said, "What hast thou to say? This is indeed a serious matter."

"I have not seen my brother since the evening meal. I do not know where he

went or what he did. As to myself, I have witnesses to prove that from two hours after sunset until I was summoned here I did not leave my boat."

At this juncture five ghaffirs armed with naboots stalked into the room, led by a sixth whose right to command lay in the possession of an old Remington rifle.

The man who had addressed Yusuf, and who had virtually assumed the head of affairs, gave information as to where Khalil was supposed to be hiding, and ordered the men to start immediately, and to send back one of their number as a messenger before sunset.

As the ghaffirs filed out with little show of enthusiasm, he turned to Yusuf and said, "Know thou that we will be lenient with thee. Thou must stay on thy boat; if thou needest food send thy boy for it. A watchman will sit above thee by day, and one other will watch thy boat by night. When thy brother is taken thy presence is necessary at the trial. It is finished. Go; peace be with you."

"And to thee also peace," and Yusuf arose, passing out through the narrow doorway into a deserted street.

He rather welcomed his captivity, for he was really anxious for news of his brother, and, moreover, much of the rigging on his boat needed overhauling, and now was the time and place.

The guardian of the bank paid no heed to his salutation, so he and the boy fell to work and thoroughly inspected and repaired all the standing rigging.

An hour and a half before sundown—fully an hour before her usual time—Saida suddenly appeared on the steep path. Graceful as a wild gazelle, the lithe figure, balancing without seeming care the large balass, swayed down to the Nile brink, and tucking up her robes began to wash both the inside and outside of her jar in a most careful manner.

Yusuf, seated on the edge of his boat



A Ghiasa



From painting by R. de P. Tytus

The Village of Ai on the Banks of the Nile

scarce four feet away, grinned appreciatively, and realized that the smile in her eyes was the one thing in the world worth dying for.

"The messenger has come back. There are six of him," she said gently.

"Who have come back?"

"The fools they sent for your brother. One has a hole in his leg the size of an egg—they had to carry him; but the other has only two shots in his arm."

"I am glad," he said shortly; "but that will keep me here," he added, "for I must not go until he is taken."

"Then I am glad—and let us hope he will never be taken." And the smile was so sweet that had it not been for the leer- ing beast with the shot gun on top of the bank Yusuf would have assuredly broken his parole.

With a low "Good evening," she left him, promising to be early the next day, before the other women came down, and also to bring him some cakes of her own making.

The air was deathly still, with that quietude that usually presages a coming storm. It was the night of full moon, and although Yusuf could not see it rise from under the high eastern bank, nevertheless as the sun set the mellow glow which spread slowly down over the western hills told him that somewhere above the village, somewhere above the house where his loved one was, the fair lady of the night was shining down her benediction.

He awoke from his dreams with a start as the Sheik-el-Beled's bowab or door- keeper stepped on board.

Would he sup with the Sheik that evening, as there were matters of importance to be talked over? Thoughts of poison and violence vanished as quickly as they came, and with a word and a cigarette

to the messenger he stripped off his working clothes and plunged into the river.

In three minutes he was dressed in his black cotton robe showing the white undergarment, and underneath the two a new yellow and brown striped vest, on his head a snow white turban, and clack- ing under his heels an enormous pair of brilliant red slippers.

Through the dust laden air heavy with camel smoke the two trudged noisily along until the narrow door of the Sheik's house opened to the blaze of light within.

The Sheik was a gracious host, and after the usual salute of hands, forehead and lips, led the way to the dining hall, where the repast was entirely beyond Yusuf's former experience. Before the sweets and coffee his host led him to a small room, which was evidently a kind of private office. Here on two divans facing each other the two sat, each supplied from a small table with coffee, sweetmeats and tobacco.

As the first blue clouds arose from the bubbling narghilehs, the Sheik spoke:

"This morning I did thee an injustice, but I was angry at thy brother. After thou hadst told him at supper of my taking the land of Zuluf Magnoon, the father of Saida" (it was a bold shot on the old gentleman's part, but it was proved true by the acquiescing nod of the full fed Yusuf)—"after thou hadst told him, I say, he came to me, and we had a long conversation. Finally he grew angry, and, although I tried to soothe him, I could see that it was the brandy he had drunk which made him unreasonable. This morning I was close to death, and the occurrence put me in a great rage. I have since found out, however, that your brother had been drinking all night long, and therefore I am trying to look at the affair in a more generous way."



From painting by R. de P. Tylus

"They floated down through the wonderful darkness——"

Watching Yusuf narrowly, he continued: "Thy brother has shot two of my men, for which I am sorry, and I should never have allowed them to be sent if I had not been in bad health."

Yusuf had been watching him with a kind of benevolent incredulity, waiting for the final question: for he knew, of course, that he was not brought to the

house merely to hear an apology.

The Sheik also thought it was time to strike.

"Now we will bare the nakedness of our hearts to each other. It is thy wish to leave here, and I wish to talk with thy brother."

Yusuf's lips curled in spite of himself, and Sheik Malish wrote him down a fool.

"If I give to thee a safe conduct for thy brother signed under my authority, wilt thou go with one of my men to see him to-morrow, and hand him the paper, so that he may do as he chooses?"

"Why dost thou not send thy man alone?"

"Because, unfortunately, we are unable to approach near him, and thou being his brother canst do so."

Yusuf thought and thought—and the more he thought the less of trickery he could find in the plan.

They knew where his brother was, as they were to guide him. He could read the paper himself, and what harm in handing it to Khalil? There must be something wrong, but he was utterly unable to fathom it.

He finally acquiesced, and the Sheik climbed down off the divan, and took a paper stamped and signed from a small inlaid cabinet in the corner of the room, and handed it to Yusuf.

The paper was brief and to the point, signed with the signatures of the local authorities, stamped with the government stamp, and giving Khalil, son of Kaslan, the right to enter the village of Ai, interview the Sheik of the village, and depart upon his own ways without molestation.

Yusuf studied it carefully, and told his host that he would be ready to start in the morning before dawn. Sheik Malish Min bowed in gratitude, and after a ceremonious farewell, Yusuf sought his boat.

Hardly had the door closed when a bell clanged loudly, and the bowab moved quickly to his master's office.

"Is Dara here?"

"Yes, Excellency."

"Here, quickly!"

"Yes, Excellency."

As Dara entered the Sheik held out a double sealed envelope. "Take you this to Ayeem Kadab at the quarry. Tell him if he delivers the paper which is inside to-night he will have forty piastres—if not, forty lashes; and you—if you do not find Ayeem, I shall give you his forty lashes—and forty more. Go!"

He sat back, and a slow smile bristled the hairs of his mustache. "I think I have them both if God is kind."

An hour before dawn a ghaffir called Yusuf, and together they set out through the sleeping village toward the bare rocky hills which backed the narrow level of cultivated land, and drew their grim barrier between man and the desert.

At this same time a ghaffir, crouched in the mouth of a rock-cut tomb high up among the barren slopes was trying to decipher an ill-written letter by the light of a shielded candle. A long time he puzzled in the flare of the badly trimmed flame until at last the meaning was clear.

Once more he read it: "A snake comes at dawn. He was of good family, even yours; but the Sheik Malish has poisoned his heart, and now he crawls on his belly to destroy his brother. He will offer safe conduct: but that trick is too old for Khalil. Kill the serpent before he strikes!"—and that was all.

Khalil shook as with an ague. Was it possible—Yusuf, his own brother, in league with the Sheik against him? No; by the God who knows the truth! No! never!

And yet he returned once more to the letter. It was a bitter fight, that conquest of love over hate, but love triumphed, and Khalil spoke, stretching out his hands to the paling east:

"If I do wrong I do wrong; but no blood of my own blood shall be upon my head. If the boy has sold himself the punishment waits with God. Imshallah!"

A loosened stone half a mile away made him dart to his burrow like a rabbit, and cautiously he watched the two figures coming up the narrow ravine.

At one hundred yards' distance he halted the ghaffir with an oath, but bade Yusuf come on.

At twenty-five yards he stopped Yusuf also, saying, "Rest thou there, O Brother! May thy day be white as milk!"

"And the happiness of the fair on thee also," replied Yusuf, seating himself on a jutting rock.

"Why so long a road so early?" And Khalil waited breathlessly for the answer, the blood drumming in his ears like the thudding blasts from his own quarries.

"I bear a safe conduct from the Sheik."

Ah! Then it was true! base-born betrayer! His fingers itched around the triggers of his gun, but he pulled himself together as Yusuf spoke on calmly, "He told me that thou and he had quarrelled, that thou wast drunk, that he was unwell, and that the whole matter could be arranged if thou wouldst come and speak with him. See, here is the safe conduct—signed and sealed. After thou hast seen him thou canst go thy way, and no one shall harm thee. Those were his words."

Khalil could hardly contain himself. The letter was true, then, every word.

"Go!" he cried; "leave the paper and go back to your own kind!" And as Yusuf hesitated, "Go!" he said once more, but this time in the words of the vernacular which are only addressed to the lowest of the low.

His brother faced around at the insult, but the levelled barrels of the shotgun forced him to turn on his way. He supposed that Khalil had obtained more brandy, and was not master of himself. So he slowly picked his way down the narrow gulch to where the ghaffir was

waiting, and the two together stalked somberly along the stony paths.

Yusuf made haste to the house of the Sheik to inform him of his ill-success, but the bowab said that his excellency had gone out, and had left word for the Captain Yusuf to wait.

He sat huddled beside the doorkeeper on the narrow mastaba wrapped to the eyes, for the storm which the evening air had presaged was already come, and the dust from the streets whirled about them

laughter, as abruptly quenched, arose from a table in the corner, where several of the idle element were sitting, and Yusuf gazed in their direction with astonishment.

The Sheik had not been there—no, not that day—and as far as they knew might be in hell for all they cared, and then more laughter.

An old man, captain of a large cargo boat, whom Yusuf knew well, beckoned him, and after the usual salutations said



From painting by R. de P. Tytus
"Carrying a load of sugar workers——"

in suffocating clouds. As the wind grew Yusuf thought of his boat, and told the doorkeeper that he must look to it.

"But, no! no! there is thy boy for that, and his excellency said particularly that thou shouldst await him here."

Finally the sailor departed, despite his entreaties, and on the way to the river, meeting one of the Sheik's servants, asked him the whereabouts of his master.

"He has this moment entered the café; go you there." And as Yusuf turned he failed to notice the evil grin on the man's wrinkled face.

On entering the door and enquiring for the Sheik-el-Beled, a sudden shout of

in a low voice, "My son, it is time to look after thy boat."

The young man thanked him and went out toward the river thinking only of the storm; but one by one the meaningless pieces of the puzzle he was trying to solve seemed to slip together. The bowab, the servant, the laughter and nudgings in the café, and finally the low voiced words of the old man.

By this time he was running, and when he reached the bank he hardly touched the steep tracks as he sprang for his boat, where Ali, his boy, was lying in the stern sheets swathed in all the clothes he could find, and totally oblivious to the tempest.

(To be concluded.)



"WINTER IN FLORIDA"

Painted by Wm. H. Bush, N. Y.



SWITZERLAND

Photo copyright 1908 by H. C. White & Co.

CASTLE OF CHILLON

The Burr McIntosh Monthly

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Volume XVIII

DECEMBER, 1908

Number 69

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HAVE WE KEPT OUR PROMISE?

This is a peculiar manner, perhaps, in which to open our address to you, but as the question is of such paramount importance to us, we want to know if you agree that we have this year given you the finest number of the BURR MCINTOSH MONTHLY ever published.

The constant reiteration of the above statement is the result of our enthusiastic efforts to please you, and not solely to sound our own praises, so we are the more anxious to know if you consider we have succeeded.

Our own judgment, backed up by the opinions of all who have seen this Holiday number, tells us we have, and in such success is no small amount of satisfaction, for it means giving added pleasure to thousands of our old subscribers and a new joy to the thousands who have this year received as a Christmas gift a year's subscription to the BURR MCINTOSH MONTHLY.

We would greatly appreciate an opinion or suggestion from any of our readers relative to the betterment of the magazine, for it is our constant aim to give

our patrons exactly the sort of a high-grade publication they desire. Our plans for the year 1909 have been pretty well formulated in a general way, and we can assure you that they comprehend nothing that is not a decided advance in the quality and variety of the subjects we shall give you.

We were obliged to omit the Florida article, but this will appear in the January number, as will also the termination of "The Hand of Allah," which starts in this Christmas number. We shall not say anything further of our January number,

believing as we do that those of you who know us have the utmost confidence that we will be interesting, and to those of you who have recently made our acquaintance this current number should be a sufficient guarantee of future excellence.

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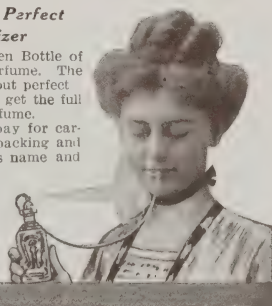
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Mr. ROLAND ROOD, painter, photographer and well known magazine writer, and THE EDITOR of THE BURR MCINTOSH MONTHLY.

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The Second consideration is the technical excellence of the photograph, whether it is good or bad photography; and Third, its presentation, how printed, mounted, etc.

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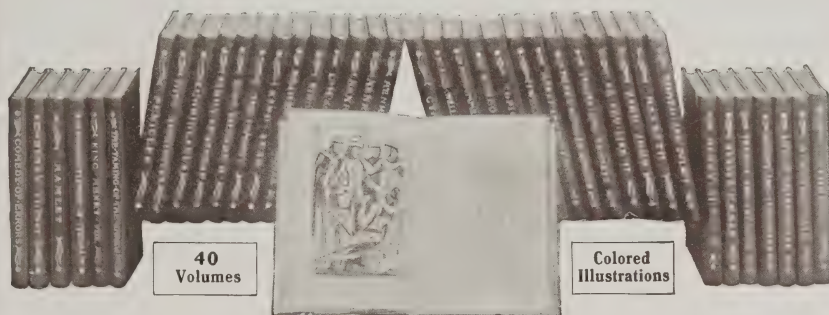
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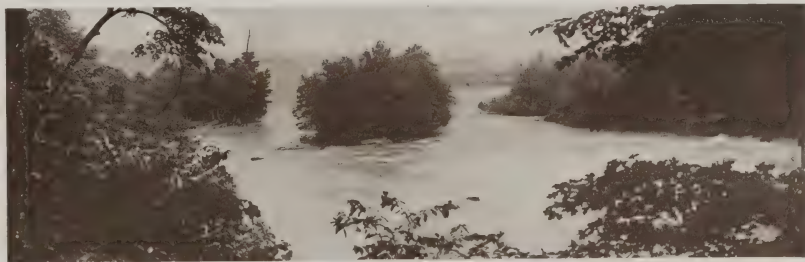
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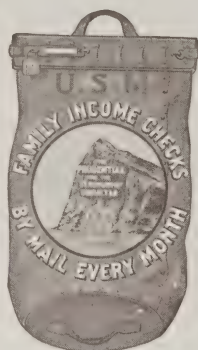
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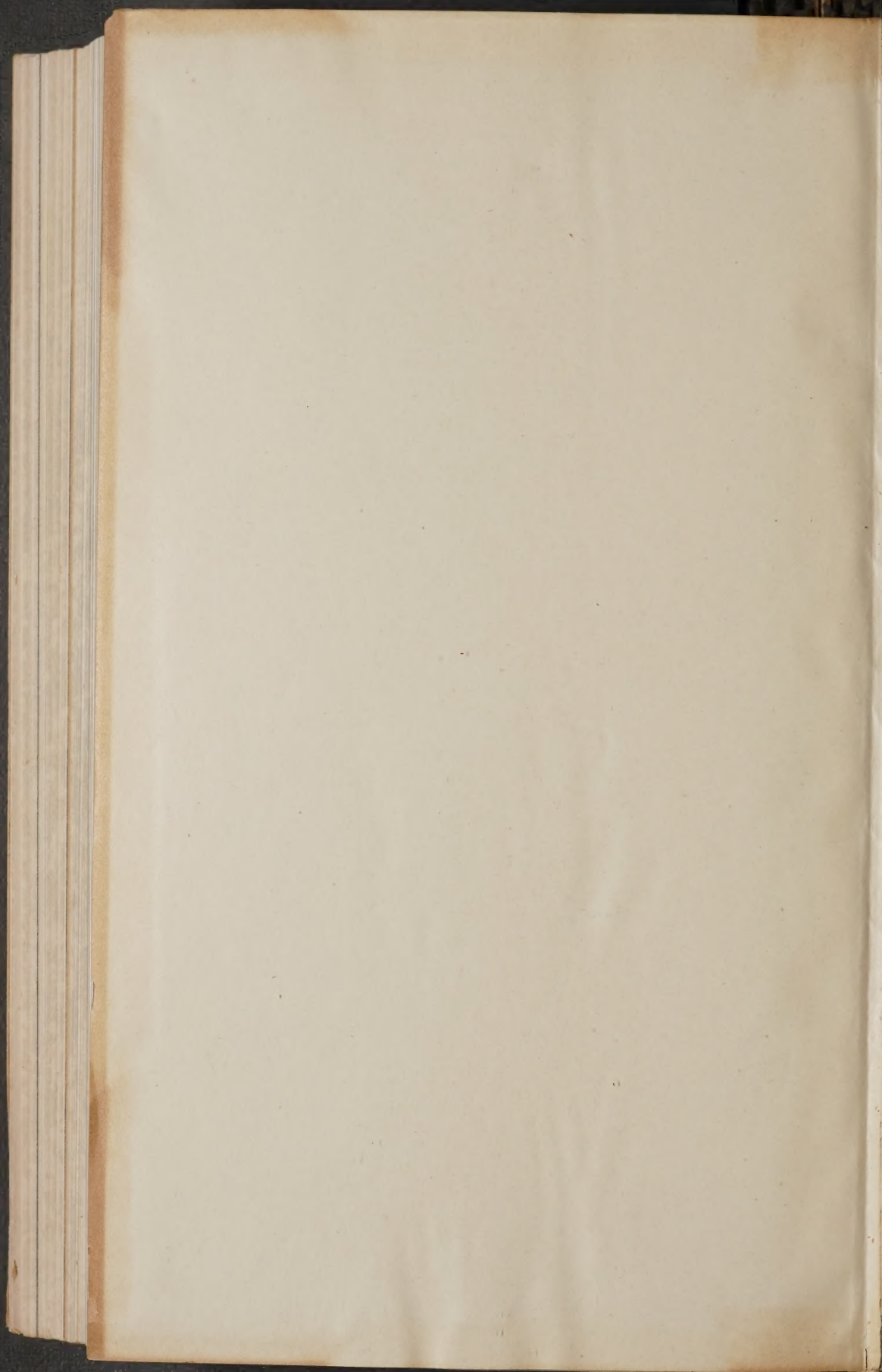
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